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BEAUTY IS WHERE YOU FIND IT

DELIGHTS IN THE CHESS PROBLEM
FOR
NOVICE AND EXPERT

WHITE CAN MATE IN TWO MOVES—
CAN YOU?

TOM SWEENEY
& BILL BARCLAY

VISIT…

Beauty Is Where You Find It

by Tom Sweeney and Bill Barclay

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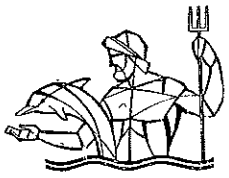

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FOREWORD

We have known those who are stirred by the beauty of a sunset, the wording of a poem, or the melody of a song. Keats found beauty in a Grecian urn, and who has not found it in a certain smile or the sparkle in an eye?

We have found it in all of these, but found it also in the expression of genius which can sometimes flash out in a game of chess. This kind of beauty can be captured and frozen into a lasting cameo, forever challenging each newcomer to unlock its secret.

In a sense, the game of chess has left behind its romantic days and, even in the chess problem, the quality of simple beauty, it seems to us, has given way to intricacies which boggle the mind rather than arouse it to pleasure and wonder. It is for this reason, and one other, that we decided to collect a few of the specimens which have convinced us that the arrangement of chess pieces could be a true and exciting art.

Whatever positional play may have done to professional chess, the spirit of the game still effervesces in the unsound play of the amateur who revels in the kind of windups displayed here. We aim to intrigue such players. In fact, it is our deliberate intent to make lovers of the game into lovers of the art, as well.

Our selections have not been bound by the confining rules with which problemists seem to have circumscribed their art. These have been culled from thousands, the measure of their excellence being only our particular taste or fancy — or because a particular choice exemplified some idea, theme or attribute of beauty which we felt a beginner should know about. Such fine points are expounded in the Table of Solutions rather than on the page containing the pictured problem.

Yet even the expert may find pleasure here. Chapter VII is a study of the modern problem and contains some of the world's masterpieces. They have been chosen and annotated by Edgar Holladay, one of the foremost American composers and an accredited international judge.

The other reason for this book can best be understood by the solver who has had the experience of struggling with a chess problem for hours, then suddenly grasping the idea behind it with a feeling of pleasure and kindredship for the

mind that originated it. A composer who creates a problem only to learn that someone else before him has traveled the same road down to the last turn, experiences the sensation that that "someone" has come alive for him.

Someday, somewhere, someone may ponder over one of our creations, scratch his head and say, "Now why didn't I think of that?" That may be the last time either of us is remembered for anything.

So this collection is to resurrect the memories of like minds who have come before us, and to hope that our own thoughts will similarly survive in the minds of those who come after.

To give pleasure to oneself or to others, or to wish to be remembered by them, must be the only reason for the composition of anything so utterly without monetary value.

— TOM SWEENEY (1903)
Wheeling, West Virginia

— BILL BARCLAY (1926)
Pittsburgh, Pennsylvania

INTRODUCTION

The frontispiece serves as a good example with which to introduce the novice to the chess problem. It uses an almost minimal number of pieces and moves, and yet has the essence of any good problem — an idea behind it that can elude even the expert. Once the solution is perceived the solver is charmed by its simplicity and is apt to be intrigued by its ingenuity. If he is of an inventive mind, he may be tempted to produce something of like kind to fool somebody else the way he himself was fooled.

The idea behind it is, of course, one that he as a player knew all along — the method by which two Rooks mate a King when he is against the backboard. In this case, the White King himself serves as the backboard.

However, a slight adjustment must be made and therein lies the idea, the theme, the elusive quality that gives each chess problem its particular charm. We are not going to spoil your fun by putting its secret among the solutions. However, its key is hidden elsewhere in the text, and we hope you uncover many other charms in seeking it.

Mr. Carpenter was an American composer who lived in Tarrytown, New York. He was a math teacher whose growing deafness made him withdraw from society and seek solace in a pastime which required no companions. He was the last survivor of the great age of chess which dawned in 1857, when Paul Morphy flashed like a meteor on the scene. Morphy, age nineteen, arrived in New York from New Orleans to compete in the first American Chess Congress. The youngster brilliantly defeated all comers with apparent ease. Sam Loyd, who lived in New York, was his counterpart as a chess problemist. He did not take first prize in the composing tourney at this first American Chess Congress. But Loyd too, before he was twenty, composed half the masterpieces which also made him world famous.

Carpenter was only thirteen at the time and Sam Loyd only sixteen, yet these and other youngsters awakened America to chess in three glorious years prior to the Civil War. Morphy went on to Europe and triumphed over all the greats of the world, excepting the English champion who avoided every challenge and wager to induce him to meet the young upstart. Meanwhile, Loyd poured out a torrent of ideas and themes whose original executions are still used in every anthology despite the thousands of efforts to improve on them by far more sophisticated successors.

When the Civil War began, Morphy, a Southerner, retired from chess undefeated and was never heard of again; Loyd quit composing and resumed for only

a short spurt twenty years later. Yet, in these three years each left a record that persuades many admirers today to rate them still the top Americans in their field.

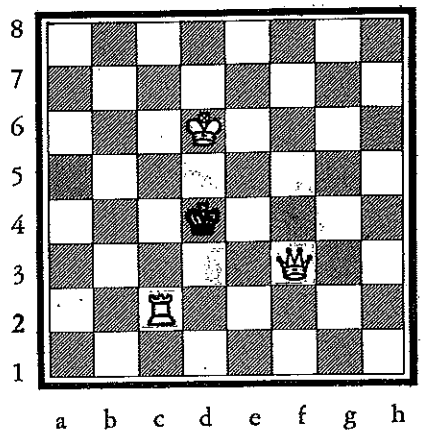
A hundred years were to pass before Bobby Fischer of Brooklyn, who won the American championship at age fourteen, was to emerge in America as a genius of similar potential.

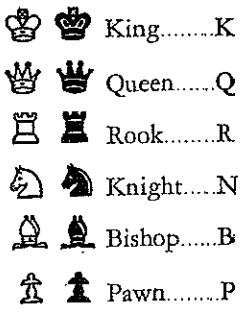
There is no doubt that chess is a young man's game. It is the only field in which the mind of a teenager, while still in the flower of youth, can triumph over a skeptical "establishment."

EXPLANATION OF ALGEBRAIC NOTATION AND MOVES

The columns running north and south are called files and are lettered *a* through *h*.

The columns running east and west are called ranks and are numbered *1* through *8*.





JACKET PROBLEM

By George Edward Carpenter (1844-1924)

Mate in Two

Mate in two means White is to move and checkmate Black on White's next move no matter what Black's defense. In this case Black is in stalemate and White can choose just where to let him move, a fact that makes the difficulty of performing this simple task even more remarkable.

Mate in three means that White is to move, then, no matter what Black's reply, White on his second move must put himself in such position that no defense is possible against checkmate on his third move.

In the literature of the chess problem, the algebraic system of notation is used. In the situation above, the White King is at d6, not Q6; the White Rook is at c2, not QB2; the Black King at d4, not Q5; and the White Queen at f3, not KB3. A capture is signified as x and a move by the capitalized initial of the piece followed by the small letter of the column and the number of the rank on it to which the piece moves. Thus, Qa8 means Q-QR8 in the notation used by players, and KxR means King takes Rook. (If two like pieces can move to the same square the piece is specified by a preceding letter. cR means the Rook on c column.) Kxd7 means K takes whatever piece is on d7, if usual notation is ambiguous.

This is a problem with only one variation. If Black is given two choices, it is a problem of two variations; three choices, three variations; etc. But there ought not to be alternative choices for White's reply to any defense. Such are flaws in composition and are called "duals." When there are no such flaws, a problem is said to be accurate.

Beauty Is Where You Find It

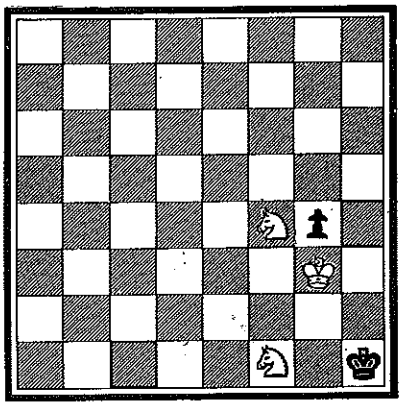
CHAPTER I

Miniatures

LITTLE GEMS

1

by Sam Loyd (1841-1911)
Detroit Free Press, 1877



Mate in Three

A miniature is a problem of seven pieces or less. It can be beautiful in the eye of the beholder for a number of reasons: It may be the very simplicity of the elusive idea; the ingenious strategem by which alone the objective is achieved, the pleasing effect of the resulting picturesque mates; the "set plays," "tries," or "variations" displayed with such economy; or just the frustrating experience of finding anything apparently so easy so artfully concealed.

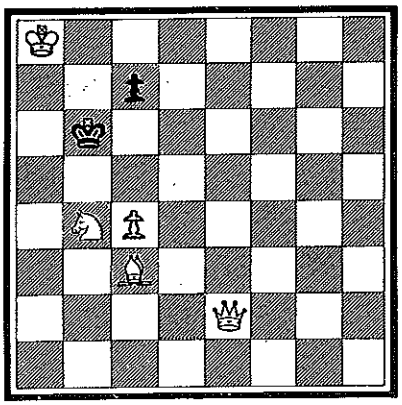
About a hundred years ago it became the fad among composers to produce problems whose final mating positions were pure, economical, picturesque, did not overlap by guarding squares more than once, or in other ways met certain standards of perfection, they became known as the Bohemian School. Chapter II is devoted to describing the features they prized even above strategy.

We lead off, appropriately, with an example by the great Loyd which displays more than one of the above qualifications, in a five piece setting, concluding in what these connoisseurs call an "ideal mate," with a Black piece participating for good measure.

Bohemian School

We illustrate the style of this school with two examples of our own. The word "original" refers to a composition which appears in print for the first time.

2



Mate in Two

by T. Sweeney

L'Italia Scacchistica, 1970

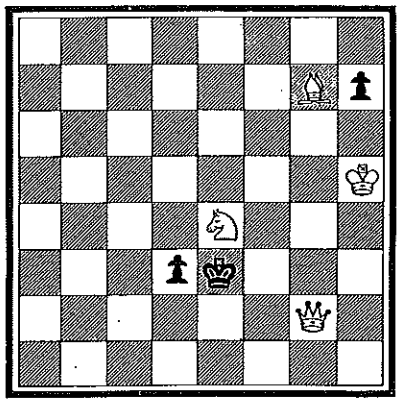
Ideal Mate

This is known as a "waiting" problem. White makes no threat but merely waits for Black to open an opportunity. Such a move, threatening nothing, is known as a "quiet move." In its first variation it displays an ideal mate — a model in which all pieces participate. See *Chapter II, Diagram E.* The Black Pawn prevents the escape of his own King and he is said to be "self-blocked." In the second variation the White Pawn and Queen form what is known as a "battery." The remote piece is "masked" and delivers mate when the nearer piece unmasks it. In this variation the result is a sideboard model.

Model Mates

This is a threat problem, meaning that White threatens to mate at a given point unless Black defends against it. Each of the three variations displays a model mate. See *Chapter II, Diagram D.* This explains why the conclusion of variation I is also a primary mirror mate but not an ideal mate. Numbers two and three, we are told, may have been anticipated as "insets." An inset is a complete problem in itself which happens to be one of the variations of a longer problem.

3

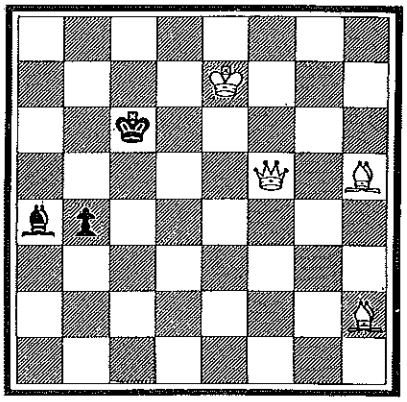


Mate in Two

by W. Barclay and T. Sweeney

Original

4



Mate in Three

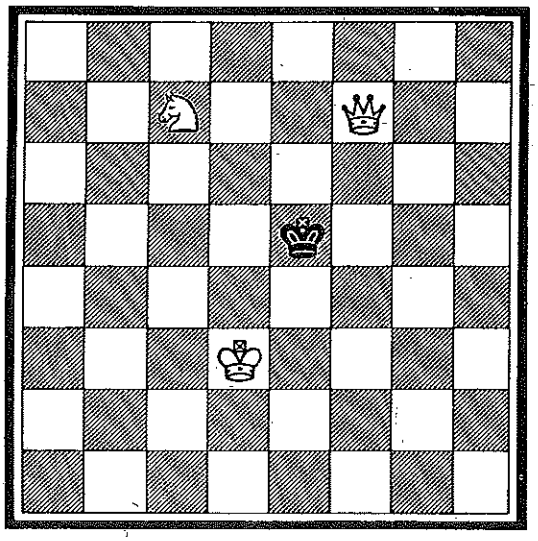
by William A. Shinkman
(1847-1933)
Dubuque Chess Journal, 1890

Echo Mates

Here two sacrifices are displayed and five pretty Bohemian mates. One of them is a mirror mate, one a prime mate, and there are two sets of "echo model mates"; that is, they reflect each other, the second mate coming as an echo of the first. These are all features prized by the Bohemians. See *Chapter II, Diagrams F, D, K, and L.* When sacrifices are necessary to achieve such stylized effects the mates are sometimes referred to as "slaughter mates."

Mr. Shinkman was actually born in Bohemia, in 1847. He emigrated to America. The "Wizard of Grand Rapids" Michigan was the most prolific of all American composers leaving behind him more than 3500 compositions. He picked up where Loyd left off; the two had minds so much alike that in the Centennial Composing Contest of 1876, they each entered problems of the same nine pieces, each identically placed in every respect after the key move had been made. The tremendous odds against this happening might make it interesting evidence for those who believe in extrasensory perception.

5



Mate in Three
by W. A. Shinkman

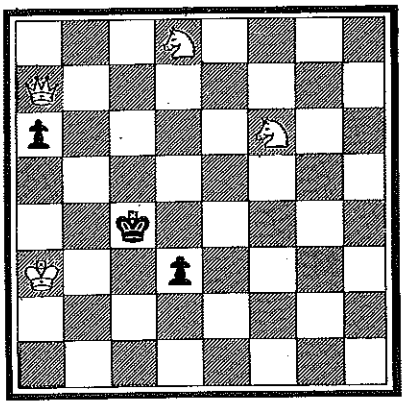
Picture Mate

This example is not Bohemian. The action is neither dainty, varied, nor oblique. It is forced, and the resulting mate is not a model in that c5 is guarded twice. However, the effect is pleasing, surprising, and startling. It is what we aim at in this book — challenges of a kind that leave the solver delighted with himself and charmed by the beauty of the idea he has mastered, rather than frustrated by its sheer complexity.

Style

Lipton, Matthews and Rice in their recent *Introduction to an Art* cite this problem as an example which illustrates what they call the "style" of the Bohemians. Note that each of the White force is active in performing different guard duties in each of the variations. Three conclude in model mates which are quite distinct from each other. Note that the White King does not need to participate in a simple model.

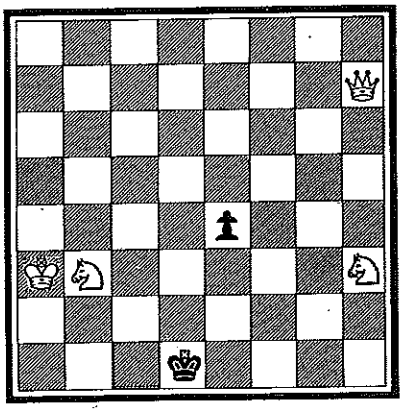
6



Mate in Three

by J. Moravec (1882-)
Casopis Ceskych Sachistu, 1909

7



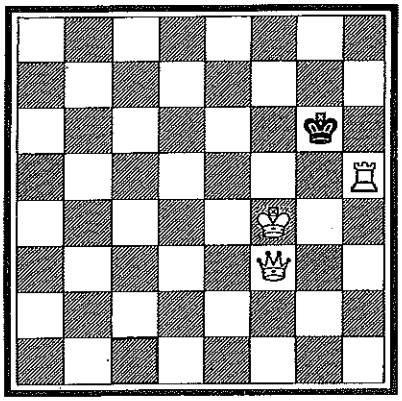
Mate in Three

by Miroslav Havel (1881-1958)
First Prize, SSSR, 1949

Model Echoes

This waiting problem is by a Czech, perhaps the most famous of all recent Bohemian composers. L. M. and R. say, "His problems are unsurpassed in the refinement and seeming effortlessness of their construction." Note that try QxP gives stalemate and try Qf5 is defeated only by Pe3. This is known as a "good try," an attempt by White that is defeated only with considerable ingenuity and usually by only one Black move. Where the quality of such tries is a feature of a problem they will be pointed out in the solutions.

8



Mate in Two

by Oscar Blumenthal (1852-1917)
Schach Miniaturen, 1903

Ideal Mirror Mate

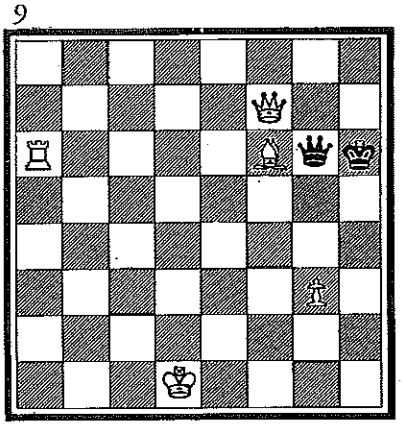
This one allows two variations resulting in two prime mates, one an ideal mirror mate. Although the key takes two flight squares from the Black King, giving only one, it more than compensates by allowing the capture of the White Rook. A key that guards more flight squares than it unguards is considered unduly aggressive.

Mr. Blumenthal, a comedy writer, was one of Germany's foremost composers of chess problems and is the author of *Schach Miniaturen*.

Pin Mate

This work of Kaiser, a German dramatist, is a clever example of what is known as "line pinning." A move of the White Bishop does not pin the Black Queen to a single square, but rather to a whole line. In this case she has freedom to check the White King once the White Bishop is moved. The result is the strategic achievement of another Bohemian effect, the pin model mate. See *Chapter II, Diagram I.*

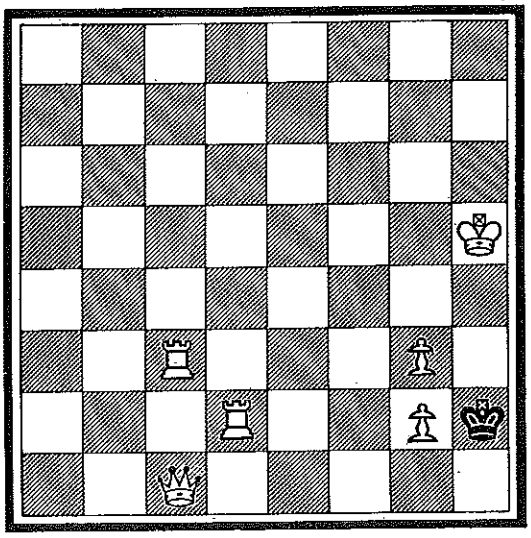
9



Mate in Two

by Georg Kaiser (1878-)
Illustrierte Rundschau, 1950

10



Mate in Two

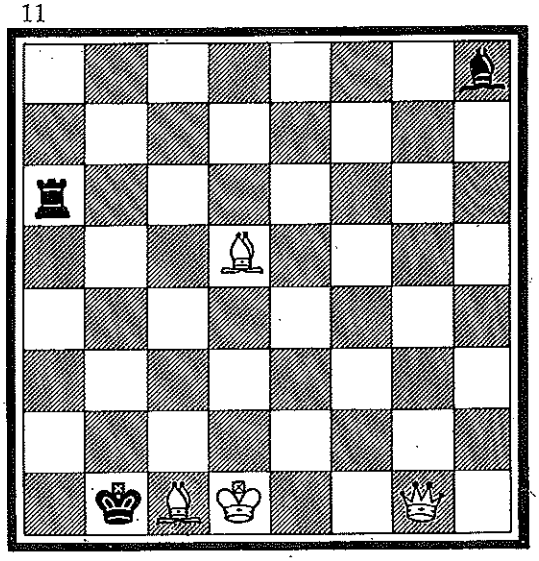
by Dr. Adolph Kraemer (1898-)
Boehmer Anzeiger, 1926

Bristol Theme

Here we depart the Bohemian School and come to pure strategy. The idea, beautifully concealed by this German doctor in a simple two-move problem, was first conceived by Frank Healy (1826-1906), who won first prize for it in the English Bristol Tourney of 1861. The original appears as No. H-4. It has been so imitated that its tactic, like many others in the chess problem field, has been given a name — the Bristol theme. It is explained, as are other themes, in the solutions of these illustrative problems. Note that Black is in stalemate and White's move must release him. The question is — with which piece, and where?

To enjoy a problem thoroughly the solver should spend at least a half hour exhausting his own devices. The surprise then is so much more appreciated. On the other hand, if he has succeeded he will need no one to compliment him. So don't peek, and we guarantee, if you have never seen this tactic and you achieve the simple victory all on your own, you will be patting yourself on the back for days feeling like Napoleon after Austerlitz.

11



Mate in Three

by Otto Wurzburg (1875-1951)
First Prize, Loyd Memorial Tourney, 1913

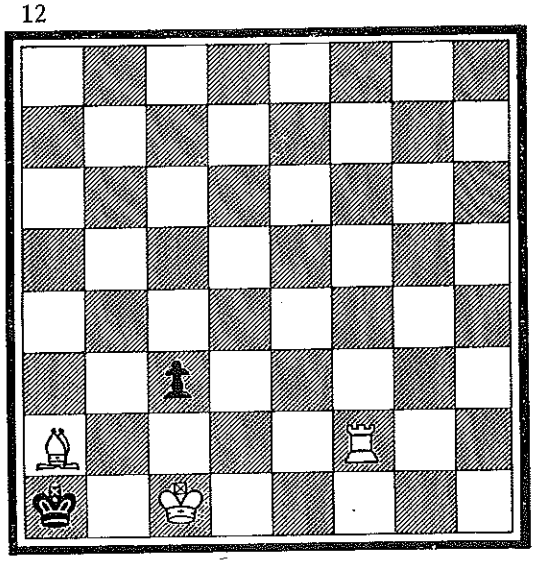
Cross-Checks

This problem is an illustration of cross-checks by one of America's foremost composers. A cross-check occurs when the White King is put in check and a White piece protects him by moving into the line of attack while at the same time opening up another line of attack which gives mate to the Black King. The key move in this problem permits such a check.

Wurzburg was a nephew of W. A. Shinkman and Henry H. Shinkman. See *Chapter III, No. 66.* The three of them stirred up such lively interest in chess locally that, for a period, probably half the problems printed throughout the nation came from the one town of Grand Rapids, Michigan.

—T. S.

12



Mate in Three

by Heinrich F. L. Meyer (1839-1928)

B.O.P. 1903

Indian Theme

This problem illustrates the famous Indian theme originated by the Rev. H. A. Loveday, whose problem appears in Chapter VIII, as No. H-3. It created a sensation. This one is neater and obviously more economical than the original.

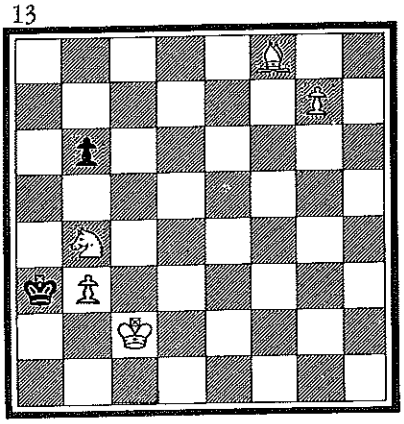
Wurzburg published a far better known example in *Westen und Daheim* in 1907 that is an identical mirror image of this one, which anticipated it.

Meyer was a columnist for the *Boy's Own Paper,* the composer of over one thousand chess problems, and well known English author of *A Guide to Chess* and other books.

Of this one I can only say that had I composed it I would like it etched on my tombstone.

—W. B.

13



Mate in Three

by E. Pretsche-Manskopf

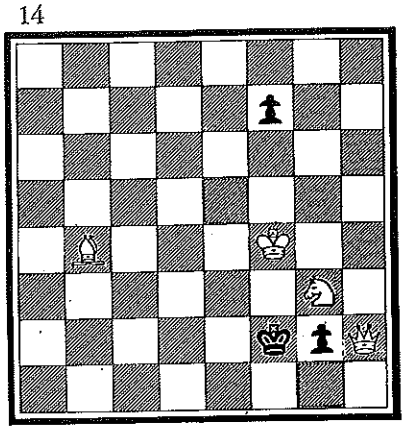
Under-Promotion

To a chess problemist the promotion of a Pawn to a Queen is harsh and inartistic. When a Pawn cannot be promoted to Queen, but a minor piece must be used instead to complete the mate in the required number of moves, the maneuver is called an "under-promotion" and, therefore, far more artistic. In this case, choosing the correct piece for the promotion is doubly illusive because it also involves a strategy not readily apparent. *See No. 29.*

Line Clearance

Here is an example in which strategy achieves beauty without Bohemian effect: note that the Pawn may be promoted to Queen or Knight; note that Qh5 almost succeeds, but not quite. This is known as a "good try." Today there are many who rate the quality and variety of tries and set mates before the play even begins as highly as the Bohemians rated the style of their mates. It is also a simple example of line clearance. In this case only one piece clears the way. *See problems No. 82 and 83 under "Tasks."*

14



Mate in Two

by R. Leopold (1894-)

Deutsche Shachzeitung, 1923

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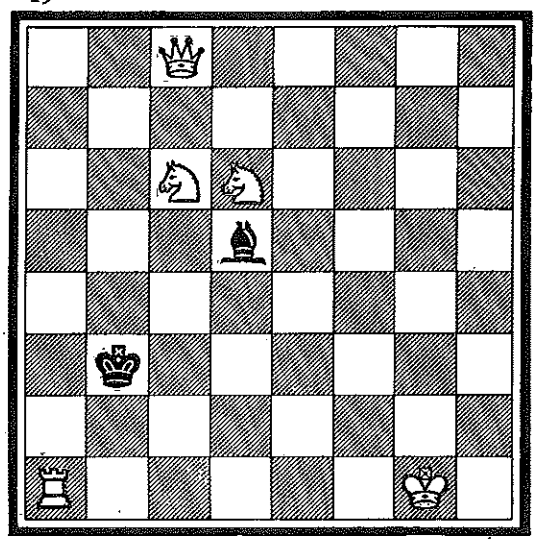


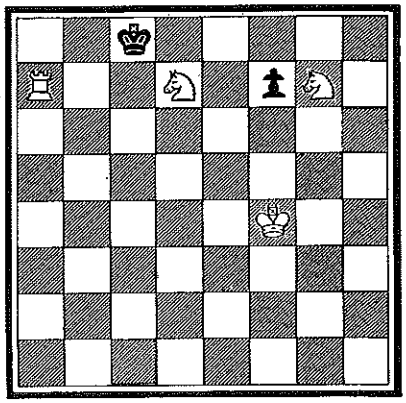
Mate in Three
by T. Sweeney
The Problemist, 1969

The British Chess Problemist called this a very fine miniature with a surprising key, commenting that ,"the WQ has a field day." It is surprising that this simple construction with such a variety of action has no duals except in the double threat, has not been anticipated and does not "cook." Find the defense for the try 1. Na5, 2. Qc2, for instance. Which of these mates would qualify in the Bohemian School?

Eugene B. Cook (1830-1915), was a composer who achieved such a reputation for demolishing the works of his contemporaries by showing that they had unintended ways of solution that it is believed the phrase, "to cook" — to find a second solution for a problem — derives from his name. With Loyd he collaborated in producing, in 1868, the first American anthology of the art, *American Chess Nuts.*

— W. B.

16



Mate in Three

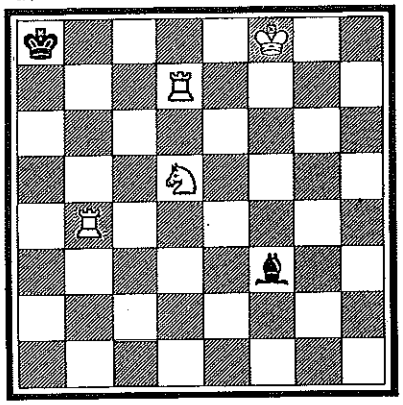
by A. W. Galitzky (1863-1921)

Waiting Masterpiece

This must be considered a worthy beauty in anyone's book. It has two variations that terminate in model mates that would rate it well in the Bohemian school. The fact that six pieces could be arranged in such a way as to puzzle experts is indeed an accomplishment by this Russian that outweighs its only flaw; White has the same reply to both moves of the Black Pawn.

These two problems have similar, unexpected keys that give them a strategic quality along with other merits.

17



Mate in Three

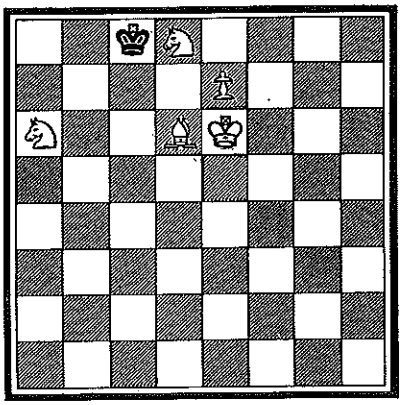
by O. Wurzburg

American Chess Bulletin, 1941

Anticipation

This problem of Wurzburg's was used as a frontispiece by Alain White for the second volume of his *Sketchbook of American Chess Problemists*. There is reason to believe, in spite of the publicity received, that this problem was anticipated. Of course, an anticipated problem can be a better one than the original.

18



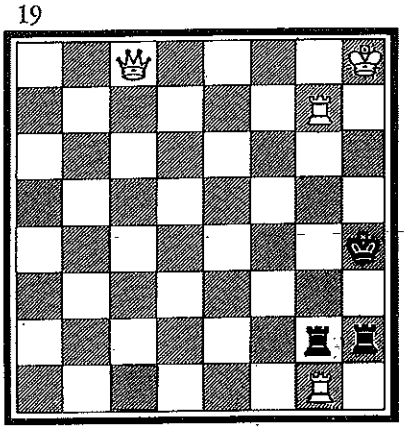
Triplet

(A) Diagram as is. (B) a6 Knight to c3 (C) a6 Knight to g6. This promotion problem will introduce a form of the art in which a problem, by a slight change, can be made into two or more entirely distinct problems simply by the shifting of a single piece or the movement of the entire setting without alteration of any of the pieces in relation to each other, as in No. H-9. See *Chapter VII* of this book by Mr. Holladay.

Mate in Three

by Edgar Holladay (1925-)
Commendation,
British Chess Magazine, 1968

19



Mate in Two

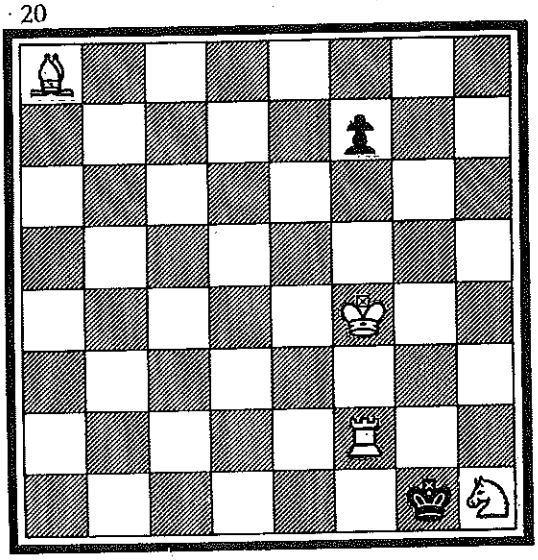
by Eric M. Hassberg (1918-)
New York Post, 1945

American Indian Theme

This problem was one of the few miniatures included by Kenneth S. Howard in his collection of two hundred of the best problems published in the last fifty years. It is perhaps the most economical example of Loyd's complex theme. *See No. 58.* It is cited in Horowitz and Rothenberg's *The Personality of Chess* as an outstanding American masterpiece.

Eric Hassberg, born in Austria, ranks as one of America's foremost chess problemists. He has been Problem Editor of the *Chess Correspondent*, the *American Chess Problemist*, and *U. S. Problem Bulletin.*

20

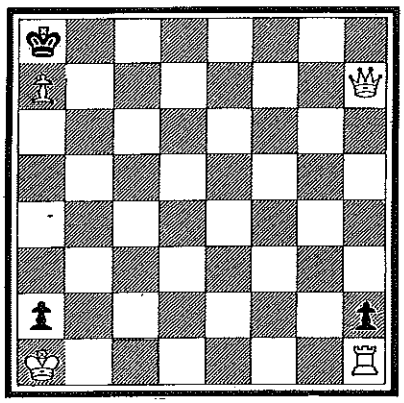


Mate in Three

by Dr. Andreas Munck (?-1924)

One of our very favorites, and in only six pieces. The apparently innocuous Black Pawn with its choice of two moves is vital in the play. The three variations each present White with a different problem which could stand on its own as an inset two-mover. The resulting mates are all model mates and so unexpected. See *Chapter II, Diagram D.* The key is astonishing in that there is just one square and no other to which the key piece can move successfully and, once there, it seems to offer no threat.

21



Mate in Three

by Philip H. Williams (1873-1922)
1904

Aggressive Mate

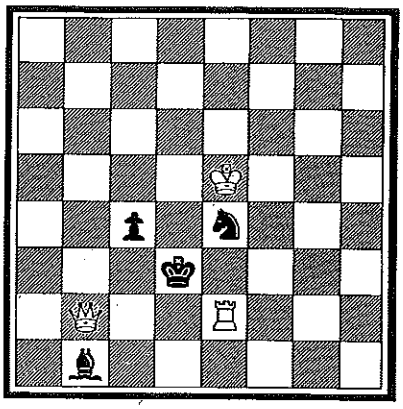
Here finally, among miniatures, is a problem that will be appreciated at once by chess players, as contrasted with problemists. Black is driven relentlessly to the final model mate — a spectacular finish to an unlikely game; the sort of *tour de force* any woodpusher would love to flourish while delivering the *coup de grace.*

Mr. Williams was a British chartered accountant.

Set-Mates and Mutates

This is called a "complete" or "pure" block. Any move by Black offers an immediate mate to White. Thus, Pc3 allows Qb5 mate, B any: Qc2 mate, N any: Qd2 mate. These are called "set mates." The key, however, may require White to find an entirely different method of mating. This type of mate is called a "changed mate," or "mutate." Such play became highly esteemed by those who succeeded the Bohemians, among whom this Frenchman was prominent.

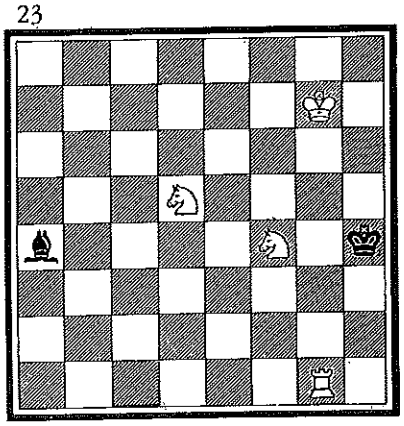
22



Mate in Two

by Frederic Lazard (1883-1949)
L'eclaireur du Soir, 1924

23



Mate in Three

by Wilhelm Massmann (1895-)
Second Prize,
Neue Leipziger Zeitung, 1935

Roman Theme

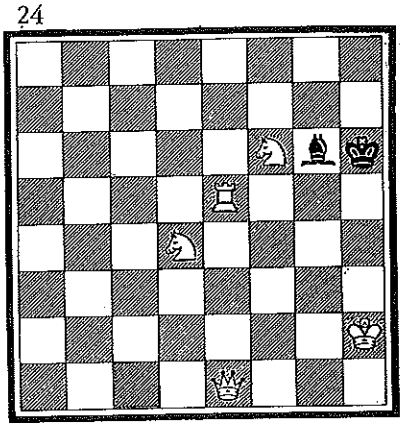
This theme is more simply portrayed in Chapter III, No. 60. Here it is doubled, the Black Bishop being decoyed in, not one, but two variations, in an ingenious setting of only six pieces, composed by this German lawyer.

Even when the solver knows that in both cases the key is a Rook move, it is very perplexing to find the one square to which the Rook must move in order to achieve the objective.

Old Wine in New Bottle

The famous de Musset mating position, see *Chapter VIII, No. H-2,* has been combined by Wurzburg with a double sacrifice and other ingenious variations. There is a dual in one of the minor variations, but it is, in the words of Pal Benko, "A tiny flaw in a brilliant diamond."

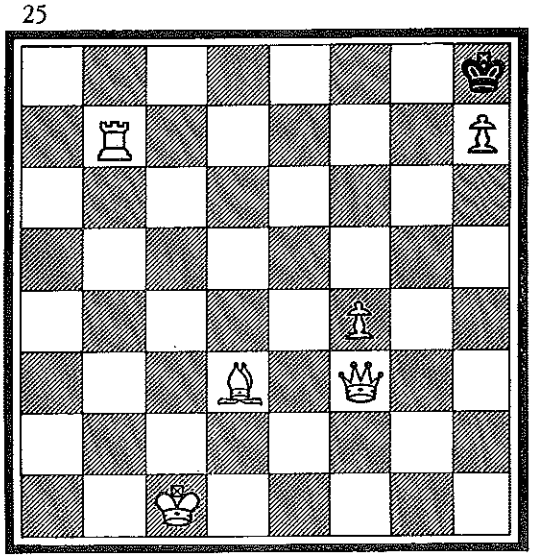
24



Mate in Three

by O. Wurzburg, 1903

25



Mate in Three

by Dr. Adolf Kraemer (1898-)
Deutsche Schachzeitung, 1936

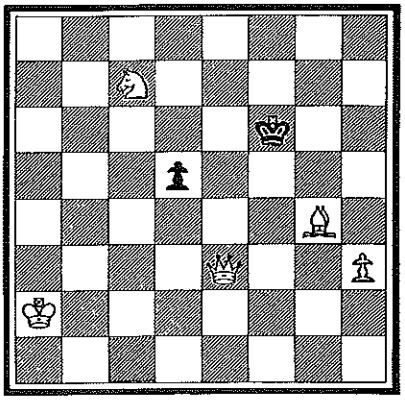
This is another portrayal of a theme you have already learned. To name it would be to spoil your pleasure in achieving the triumph yourself.

It is an example of the *Solus Rex* problems in which Black has only a King and no supporters. The problem stands as a work of art nonetheless because of the beautiful expression of its one ingenious idea. Unless he grasps it, a frantic solver can blow his top trying. Note that this is an instance of star flight, see *Chapter VIII, No. H-6,* this time given to Black King on his second rather than first move.

Anticipation

An identical problem was published by Loyd, the only difference being that Loyd did it more economically by removing the White Pawn and moving the useless White King to where the Pawn had been. Who anticipated whom we do not know, but we prefer J.B.'s. We say this though Loyd's version was chosen from 360 as the frontispiece for Oscar Blumenthal's *Schachminiaturen*, 1902.

26

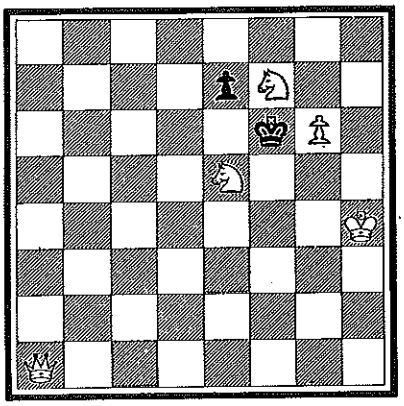


Mate in Three

by J. B. of Bridport
Cambridge Tournament, 1860

A prolific composer of the pre-Civil War era whose brilliance rivaled that of Loyd's, believed to be John Brown, (1827-1863).

27 A, B and C



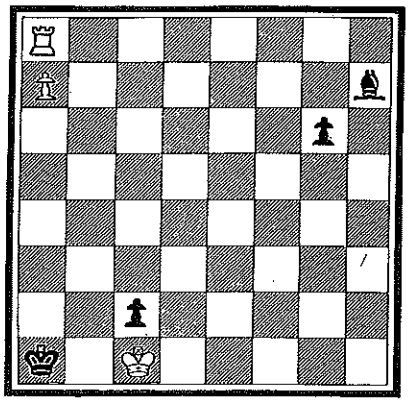
Mate in Three

by T. Sweeney
L'Italia Scacchistica, 1963
Dedicated to Sam Loyd.

Mirror Twin

This is another twin problem. Move the White King one square down to h3 and an entirely new problem results, No. 27C. However, there is a freak twin, No. 27B, which is the reason for this problem. It is achieved by placing the board flat on a table in front of an upright mirror and looking at the reflection of the position. The Queen then appears at a8 instead of a1. See *Chapter V, Queen Tours.* The single problem here, however, stands on its own merits. Its value as the accomplishment of a task is merely incidental. The task is to make the Queen tours trace the initial of Sam Loyd.

28



Mate in Three

by J. Moller (1873-1941)
Nationaltident, 1918

Annihilation Theme

This tactic is explained in the solution. Suffice it to say here that when Rook moves, White threatens a promotion of Pawn to Queen, delivering immediate mate. For an even more artful rendition of this idea, see *Chapter III, No. 64.* To appreciate the economy achieved in this miniature by the Dane, it should be understood why both Black Pawns must be in the problem.

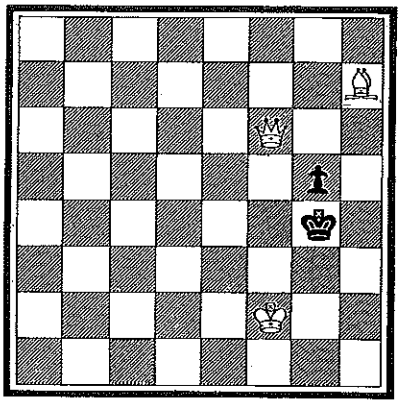
— T. S.

Ambush Theme

This one illustrates the theme in a two-move problem of five pieces. It differs from the Indian theme, as explained in the solution. It is a tactical problem, but it also has two model mates in an economical setting by this Englishman.

— W. B.

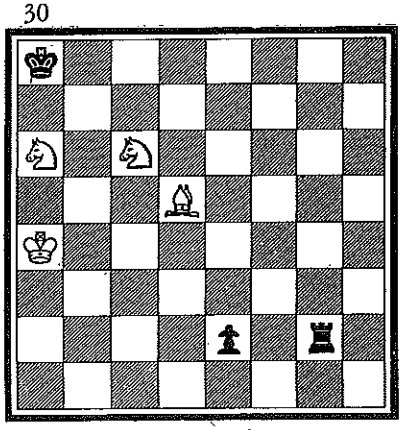
29



Mate in Two

by J. G. Campbell (1830-1891)
Chess Players' Chronicle, 1861

30



Mate in Three

by C. S. Kipping (1891-1964)
Manchester City News, 1911

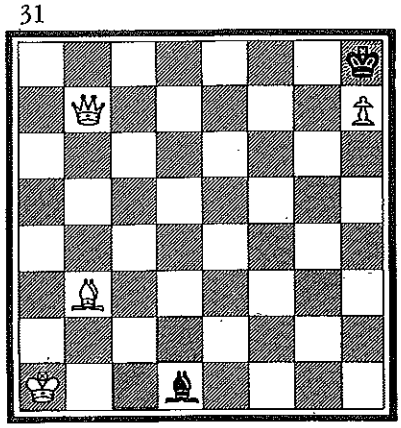
Self-Blocking Try

This is a famous miniature by C. S. Kipping, a foremost English composer who was active for years in the British Chess Problemist Society, and advisor to problemists all over the world, ourselves included, as Editor of the *British Problemist*. The Black Pawn, promoted to Queen, provides much of the interesting play here.

Virtual Play

This is a case in which the interest lies as much in what does not happen as in what does happen. For instance, if Bg8, threatening Qb2 mate, Black can reply Bb3; and if Qg2, to protect the White Pawn and still threaten at Bb2, then Black replies Bc2. The problem posed by the Swedish composer is how to avoid this successful opposition of the Black Bishop. It is fascinating that it can be done in only one way.

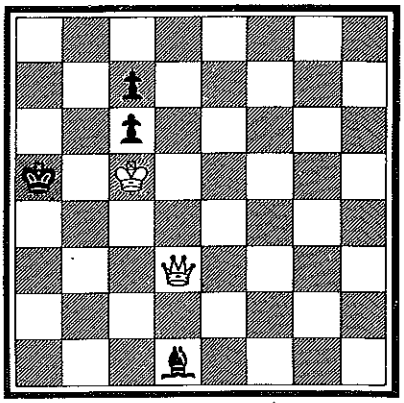
31



Mate in Three

by Axel Akerblom (1904-)

32



Minimal Problem

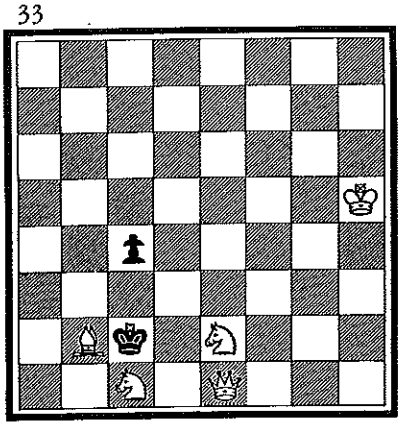
This is called a "minimal" miniature, which means that White must achieve his objective with the smallest force possible — a King with one piece only. It appeared among the 200 chosen by Kenneth Howard to illustrate *Spectacular Chess Problems.*

Mate in Three

by Sam Loyd

Detroit Free Press, 1877

33



Multiple Models

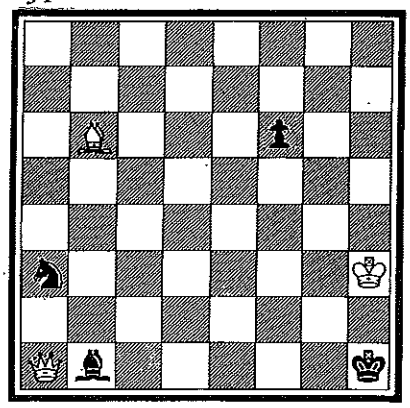
The surprising key by the gifted Czech composer adds two flight squares to the two already given the Black King, and it seems to be a move in the wrong direction. This is a fine example of the Bohemian school, concluding in four model mates.

Mate in Three

by Ladislav Knotek (1892-1954)

First Prize, Czech Tourney, 1948

34



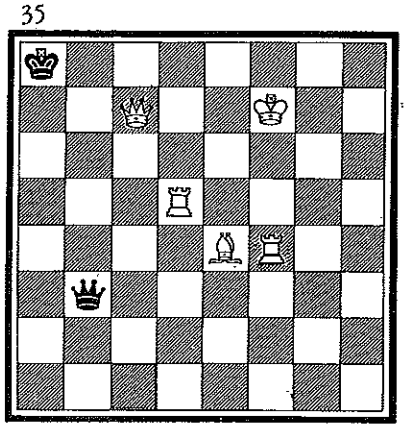
Mate in Two

by Georgio Guidelli (1897-1924)
L'Alfiere di Re, 1924

Gamage Theme
Self-Interference

Mr. Guidelli's work is invariably of a high level. He is remembered as one of Italy's leading composers. This one has a very quiet, unexpected key and looks as though it ought to cook, but it does not. The key is a waiting move in which, in two instances, self-interference is forced on Black, and line clearance in two directions.

35



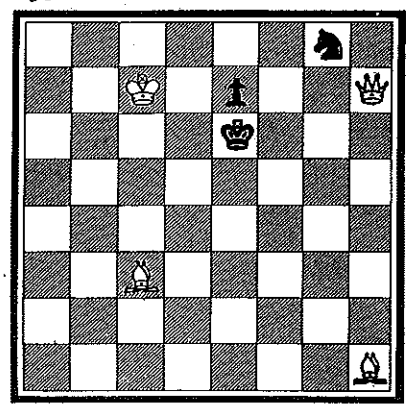
Mate in Two

by K. A. K. Larsen (1896-1963)
First Prize,
Sydsvenska Smallposten, 1921

Pinning and Unpinning

This is a waiting problem by a Danish composer. The key seems to be useless. It displays two cross-checks, three unpins of the d5Rook, and two pins of the Black Queen.

36



Mate in Three

by K.A. L. Kubbel (1891-1942)
Deutsches Wochenschach, 1909

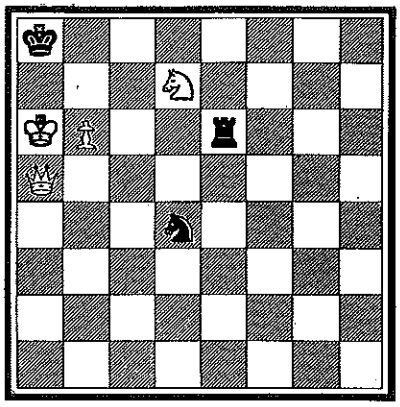
Pinning

This is a player's problem. It has the kind of flourish with which anyone would like to end a game — in forced action. In this problem by the well known Russian, the Knight is first pinned by the Queen, then by the Bishop.

Unpinning

Like No. 36, this is a pinning problem, but it features the unpinning of a White piece rather than the pinning of a Black piece. As above, the action is forceful and the key, surprising.

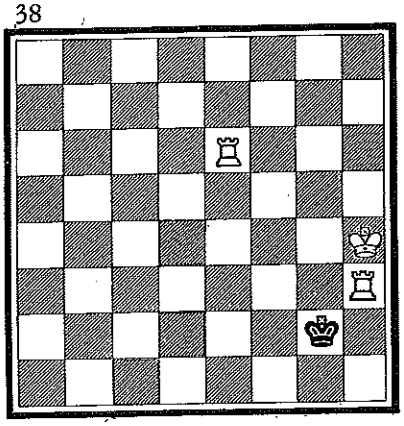
37



Mate in Two

by
Geoffrey Mott-Smith (1901-1960)
The New York Sun, 1932

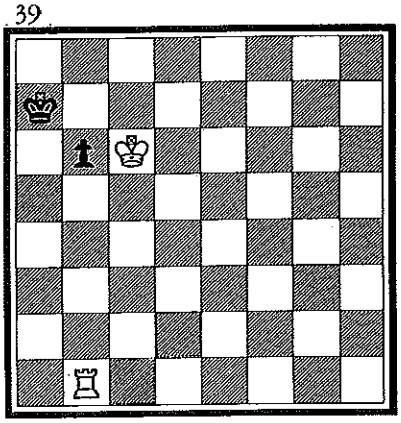
38



Mate in Three

by W. A. Shinkman (1847-1933)

39

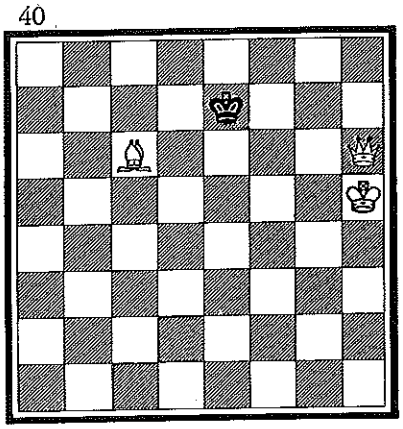


Mate in Three

by Herman Lehner (1842-1897)

Four little gems, each created with only four pieces.

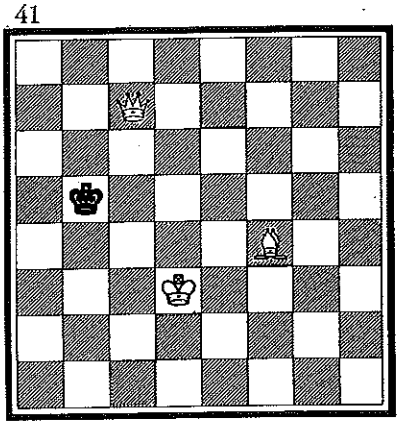
40



Mate in Three

by Johannes Hane

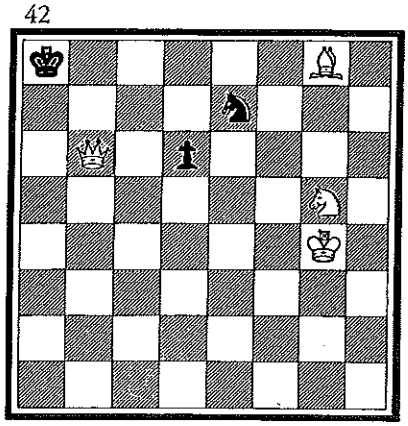
41



Mate in Three

by O. Blumenthal (1852-1917)

42



Mate in Three

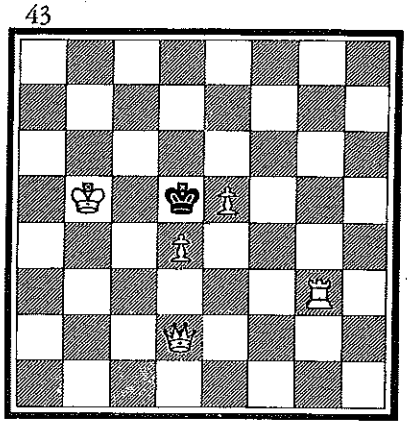
by

Dr. Werner Speckmann (1913-)

Skakbladet, 1938

A well-known German judge who is the author of chess books, Speckmann used this problem on the cover of his own book, *Strategie im Schachproblem.*

43



Mate in Three

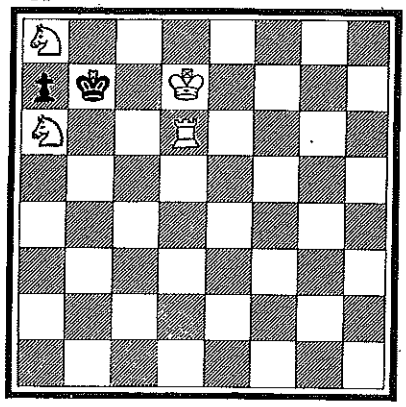
by Isaac Kashdan (1905-)

Editor, Chess Column,

Los Angeles Times

International Grandmaster Kashdan, with Pal Benko, is among the few great players who have also been great composers. In his teens he won a gold medal at the New York 1924 International Tournament. He solved all twelve problems, which none of the world's grand masters present were able to do.

44

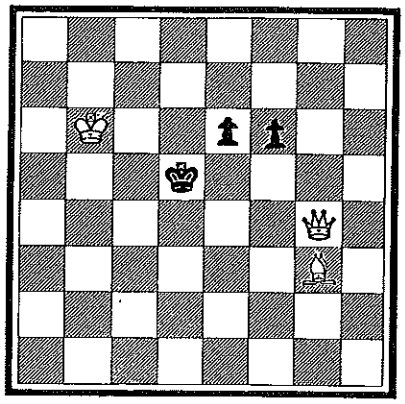


Mate in Three

by G. E. Carpenter (1844-1924)

Like his coverpiece on this book, this one displays an ideal mate. Here, not only does Black participate, but the mate itself is tripled and echoed.

45



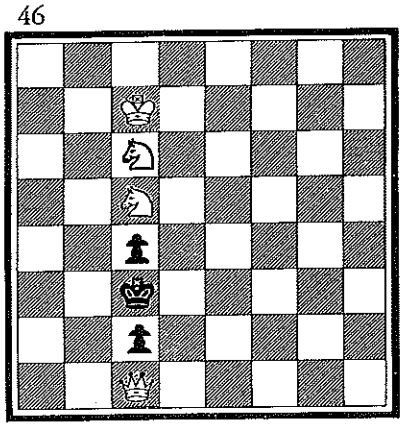
Mate in Three

by

Adolph Bayersdorfer (1841-1901)

This problem features self-blocks in an interesting composition by this German literary critic of Erlenbach, Bavaria.

46



Mate in Three

by Anthony J. Taffs (1916-)
Second Prize,
U. S. Problem Bulletin, 1967

Figure Problem

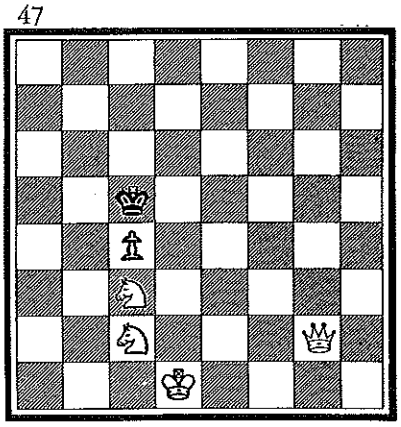
An interesting form of problem stunting is the composition of problems in which the pieces are positioned to form shapes, letters, etc. *See Chapter V.* Taffs, Professor of Music at Albion College, could be called the "king of letter problems," with Pal Benko challenging the title. Although this problem shows the letter I, it is more significant as one of a specialized type of symmetrical position with play breaking the symmetry in which all the force starts on one file, rank, or diagonal. See *Chapter VIII, H-11.*

Woman Composer

This six-piece tourney in which a strong international field competed may be the only such in which a woman came off with first prize.

Chess is a pastime to which few women are addicted, and yet this Englishwoman composed over a thousand chess problems, many of them prize winners; her daughter Lilian had composed over seventy creditable settings before she was thirteen.

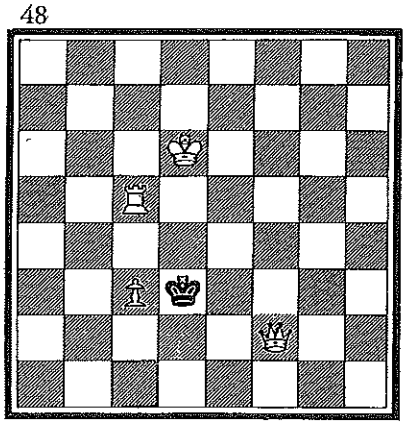
47



Mate in Three

by Mrs. W. J. Baird (1859-1924)
First Prize,
Hackney-Mercury Tourney, 1893

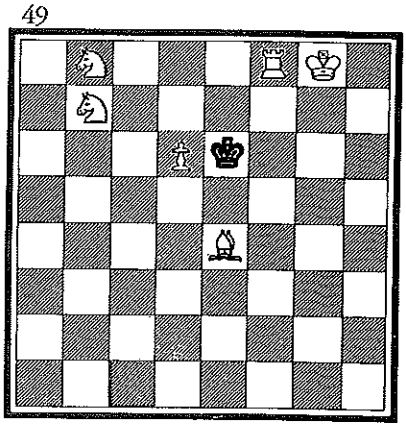
48



Mate in Three

by Frank Healey (1828-1906)
Illustrated London News, 1858

49

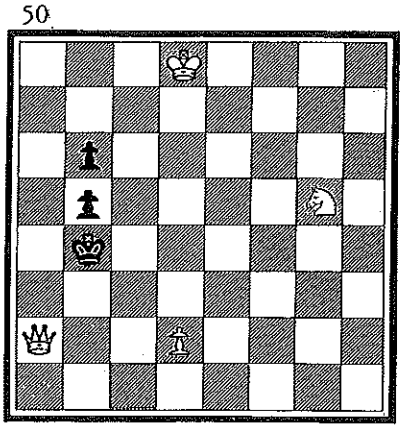


Mate in Three

by W. Speckmann (1913-)

We find beauty here too. Both of the above show that a problem does not need pyrotechnic display to be spectacular. One line of play can suffice if the key is subtle, the action totaly surprising (even if forced), and the overall effect as pleasing as it is in these.

50

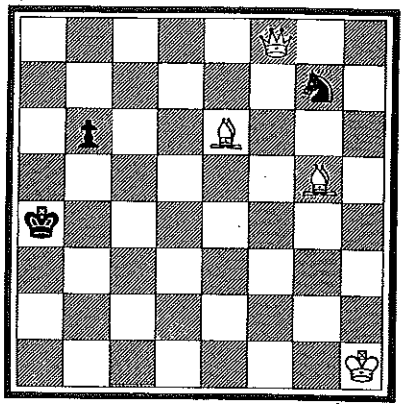


Mate in Three

by E. Pretsche-Manskopf

What is the last move you would expect for a key? That's it!

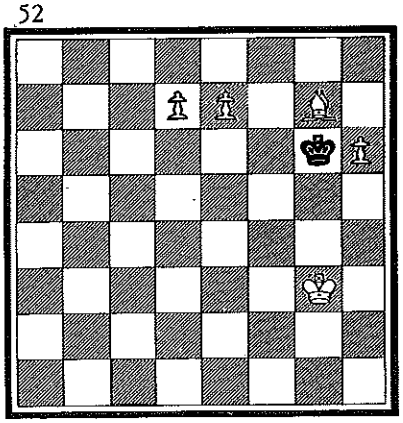
51



Mate in Three

by T. Sweeney
Third Hon. Mention,
L'Italia Scacchistica, 1962
Dedicated to Montana Menard

52



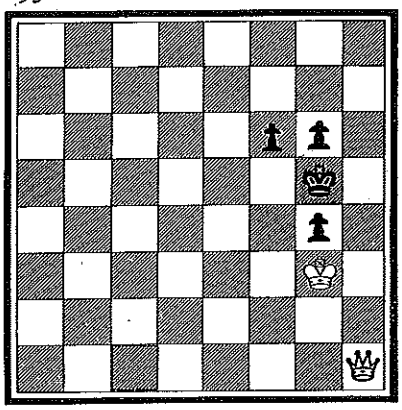
Mate in Three

by N. Petrovic (1907-)
Die Schwalbe, 1967

Under-Promotion

Here is an example that doubles the idea. It is remarkable that neither Pawn can be promoted to Queen on the first move. No such added power can enable White to achieve his purpose. The pleasing key also gives star flight in this unusual composition by the Yugoslav civil engineer.

53



Mate in Four

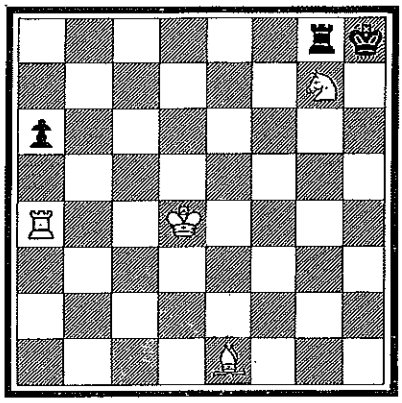
by C. C. W. Mann (1871-)
Deutsche Schachzeitung,
February, 1893.

Change of Tempo

This is a charming illustration of the zugzwang idea. Black cannot move without being mated on the next move. The idea is for White to so move as to force Black to return to this same position, with the next move being his instead of White's. This cannot be done here in less than three moves by White, so the problem must necessarily be a four-mover.

End game problems are as intriguing to players as to problemists and books have been devoted to the subject. They are called "end studies." We can give only a few samples in this field.

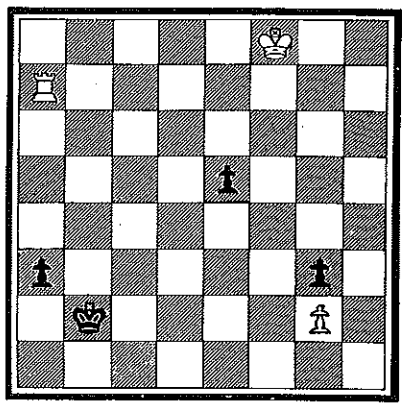
54



White to Play and Win

by K. A. L. Kubbel

55

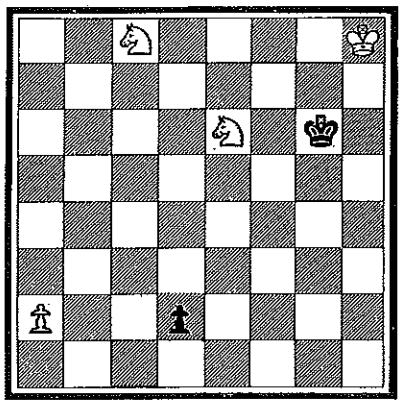


White to Play and Win

by I. A. Horowitz, 1907

Mr. Horowitz, an International Master is also a problemist. He edits a chess column for the *New York Times*. It doesn't seem as though the Rook can stop both the a Pawn and e Pawn from Queening, but he shows that it can be done.

56



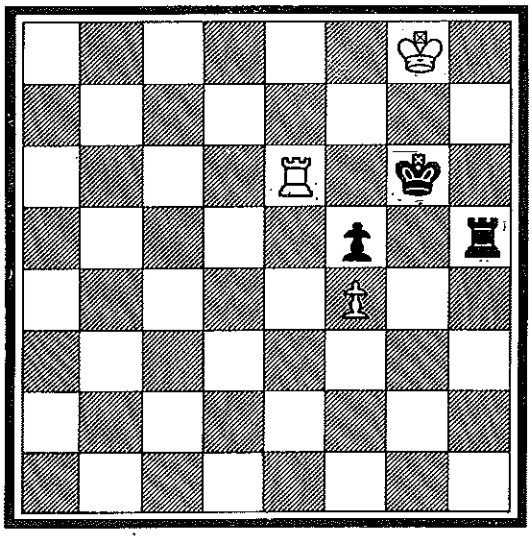
White to Win, 1919

by Henri Rinck (1870-1952)

In No. 56 it also seems impossible for White to stop the Black Pawn from Queening, but there is a way. Not only do the Knights use the method introduced in Chapter VIII, No. H-2, but, says Pal Benko, "The interesting thing about this position is the echo mirror solution of the other main variation." He calls it, "A pretty rhyme to conclude the poem." Rinck was a famous and prolific composer who made some 1500 "end game studies."

CHAPTER II

Types of Mates



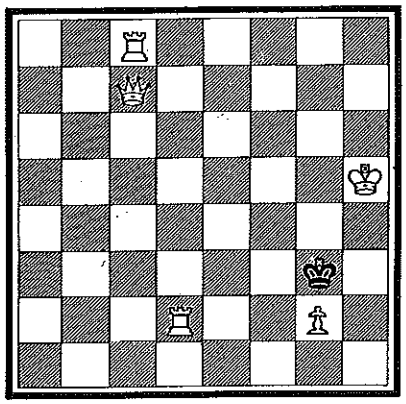
An Ancient Model Mate

Composers of the Bohemian school relegated strategy and difficulty of solution to a position subordinate to that of the beauty and perfection of the mate itself, and they gave names to these picturesque mating positions.

The model mate is almost as old as the game of chess itself, and yet as modern as a warfare logistics problem today. It says: "Do not arrive with too little, too late. Be there with just enough, in time." Chess may be the oldest game extant. Its name derives from the word "King" or "Shah" in Persian, where its origins antedate recorded history.

The above mating position is taken from one of the ancient manuscripts. See *Chapter VIII, No. H-1.* As old as this model is, today it is the last word — an ideal mate. Eugene Albert has published a book of seven hundred of these exclusively, in which each square around the Black King is guarded only once; every piece on the board participates including Black pieces, if any, which self-block. In this one, since a number of White pieces were sacrificed to achieve the effect, it is also a slaughter model. See Types of Mates following.

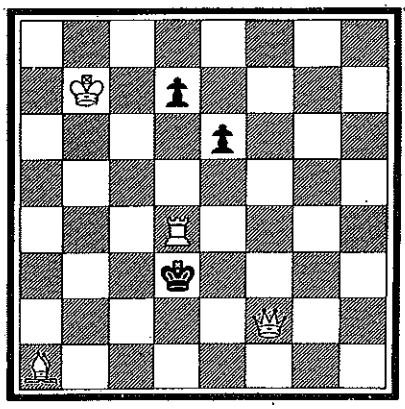
A



Pure Mate

Each square adjacent to the Black King must be guarded or blocked by only one piece. *See Chapter I, No. 10, Var. 1.* Not economical because R at c8 does not participate.

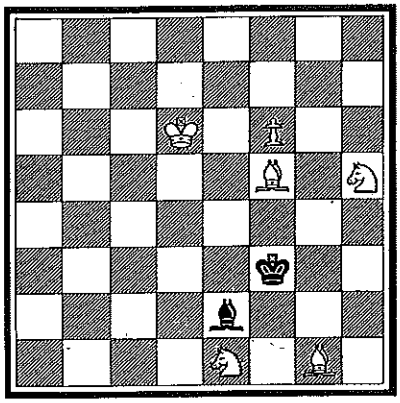
B



Economical Mate

All White forces with the possible exception of King and Pawn must participate. *See Chapter III, No. 70B, Var. 1.* Not pure because d2 is doubly guarded.

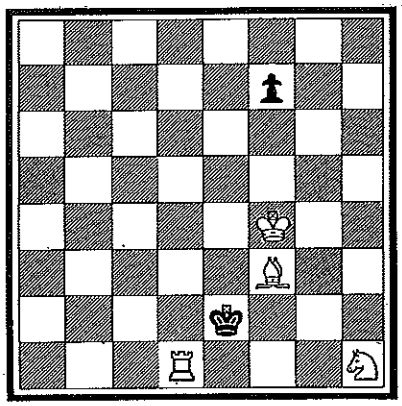
C



Model Mate

Both pure and economical. Note that White King and White Pawn, critical in the triplet problem Chapter VI, No. 90B, Var. 1, need not participate.

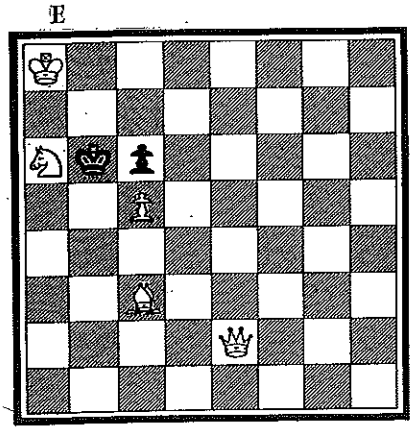
D



Primary Mate

A model in which all White pieces participate. *See Chapter I, No. 20, Var. 1.* It is not ideal because Black Pawn at f7 does not take part.

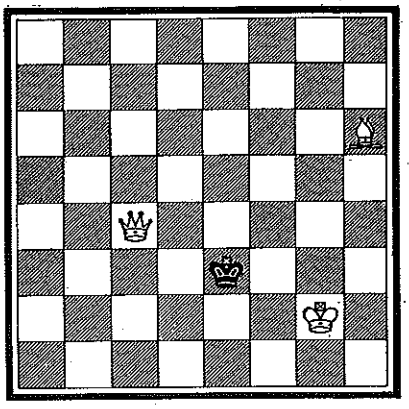
E



Ideal Mate

A primary mate in which all pieces, White and Black, if any, participate. Note that BP self-blocks, and that each square about the BK is guarded only once. *See No. 2, Var. 1.*

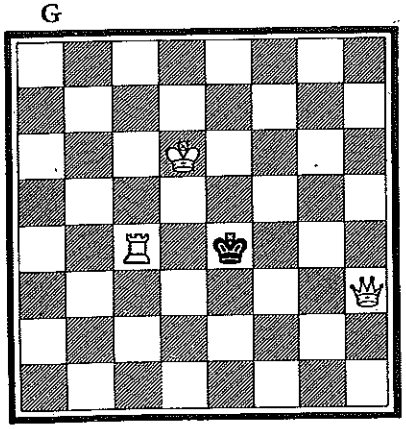
F



Mirror Mate

The Black K must stand alone in the field with no piece, White or Black, adjacent to him. Note that the mate need not be a model. The square f4 is doubly guarded in position above. *See No. 59, Var. 3.*

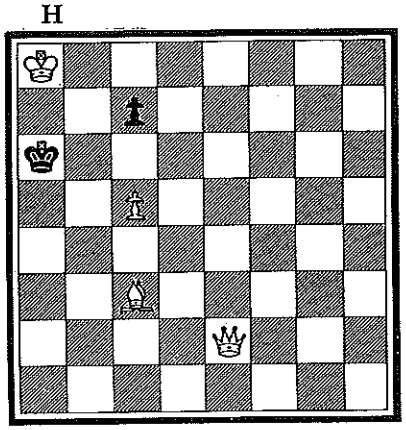
G



Ideal Mirror Mate

Also called a "prime mate," this is a primary model that is also a mirror mate. This one depicts the mating position of the cover problem arrived at by playing Qh3. The BK is forced to Ke4, and 2. Rc4 mate.

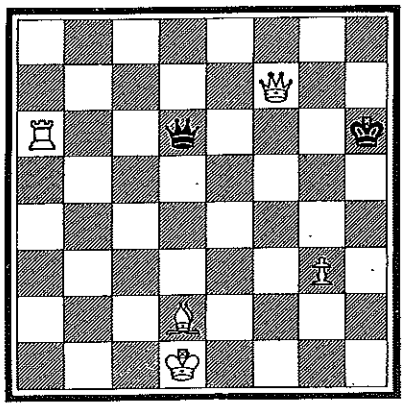
H



Sideboard Model Mate

A model in which the Black King is against the sideboard and, consequently, is not as difficult to achieve. This one is not ideal because the Black Pawn does not participate. *See No. 2, Var. 2.*

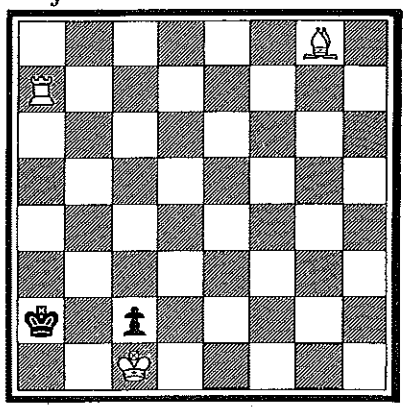
I



A Pin Model

The pinned condition of a Black piece is necessary in the pin model mate. *See No. 9, Var. 2.*

J

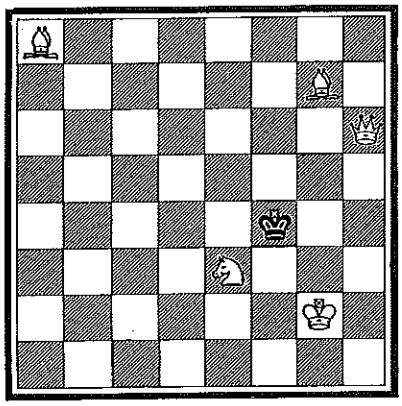


Double Check Model

It may still be a model even if the double check is not necessary for the mate. *See No. 12, Var. 1.*

Both Are Sideboard Models

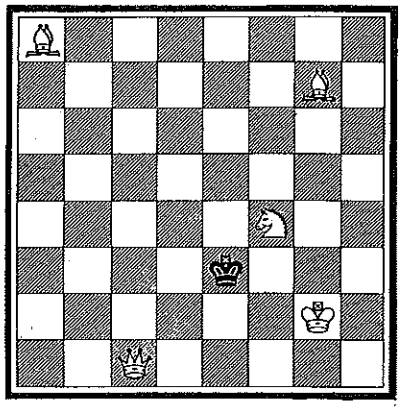
K



Echo Mate

The mates, though distinct and coming from different quarters, must reflect each other and show the same or similar arrangement of guards.

L



Echo of Same

These are not echo model mates because the Bishop and King both guard the square f3.

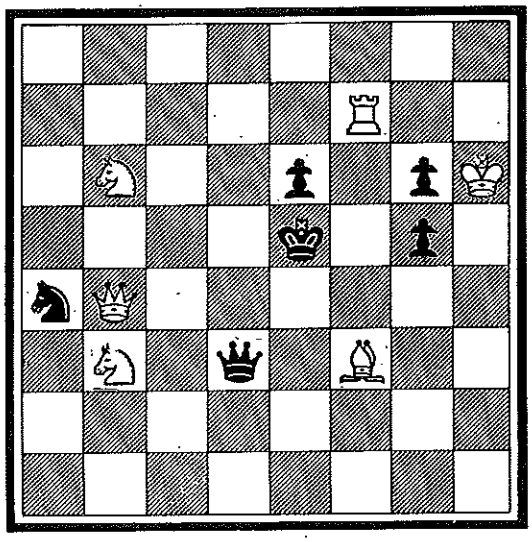
See No. 59, Var. 1.

CHAPTER III

Merediths

ILLUSTRATIVE SELECTIONS

57



Mate in Two

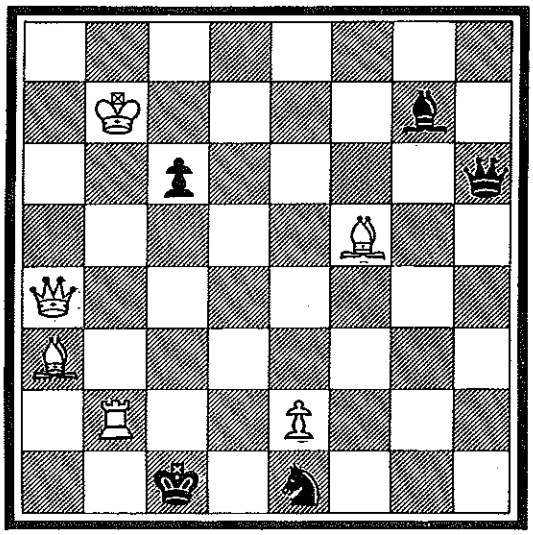
by William Meredith (1835-1903)
First Prize, *Dubuque Chess Journal,* 1889

Two-move problems which use more pieces than a miniature, but not more than twelve, are called "Merediths" in honor of this Philadelphia composer who created so many of these "light" problems in the nineteenth century.

In this book we will include three-move problems of eight to twelve pieces in the same category. The typical Meredith has a key which is surprisingly concealed, is pleasing to the eye, and whose unfolding play is sufficiently ingenious to make the successful solver very pleased with himself.

Again, those chosen are meant to acquaint the beginner with themes, tasks, or ideas that in our opinion most beautifully embellish the art.

58



Mate in Two

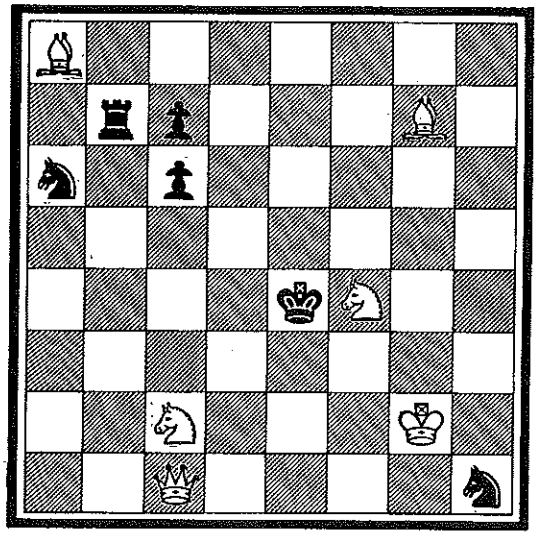
by Sam Loyd (1841-1911)
New York Sunday Herald, 1889
As altered by Frank Janet, *British Chess Magazine,* 1918

American Indian Theme

Sam Loyd originated what became known as the American Indian theme. Like the original Indian theme explained in Problems Nos. 12 and H-3, it makes use of the ambush idea, but in this case the hiding takes place behind an opponent's piece rather than one's own. Loyd dressed it up to look like a position in an actual game. All Janet did was to remove the unnecessary pieces. The idea has been almost as often imitated as the original Indian theme. It is one of the few cases in which Loyd seemed to resent the compliment which imitation pays. He seemed not to have regarded his idea as a theme open to all, but looked upon copies of it as plagiarism.

— T. S.

59



Mate in Three

by T. Sweeney

Chess Correspondent, 1947

Dedicated to Eric Hassberg

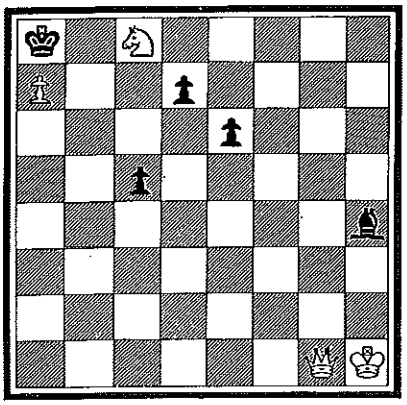
Echo Mates

Among his own compositions my co-author considers this his favorite. It has been republished a number of times. In my eyes it has exceptional merit. The key not only allows a check, but offers a Knight sacrifice. That should give it away, but in a problem this spectacular it may only further confuse.

It is used here as an illustration of the echo mate. *See Chapter II, diagrams K and L.* Not only is the effect achieved at long range, but a second set of echoes at short range is introduced in another of the four distinct variations. A double sacrifice and mirror mate are featured in one line of play and some strategic pinning in another.

— W. B.

60



Mate in Three

by J. Möller (1873-1941)
Skakbladet, 1911

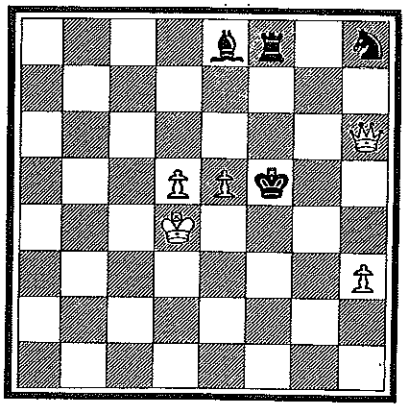
Roman Theme

A Black piece, here the Black Bishop, is twice decoyed so that it arrives at a position that causes a fatal weakness. (In this case, self-blocking on the square d6.)

Grimshaw Theme

Named after the British composer of the nineteenth century, Walter Grimshaw. The idea is to force the Black pieces, in their efforts to stave off mate, to interfere with each other thereby shutting off already established guards on critical squares. Each of the Black pieces performs this unavoidable blunder. It is all done accurately, without duals, and shown with only nine pieces.

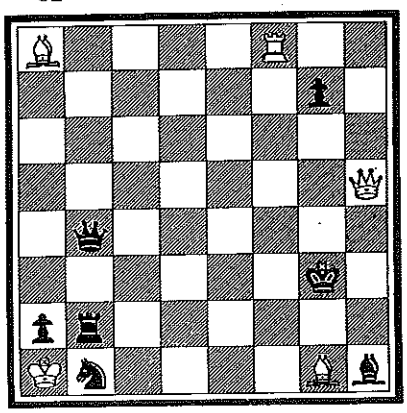
61



Mate in Two

by Moritz Ehrenstein (1858-1923)
Wilkesbarre Record Tourney, 1888

62



Mate in Two

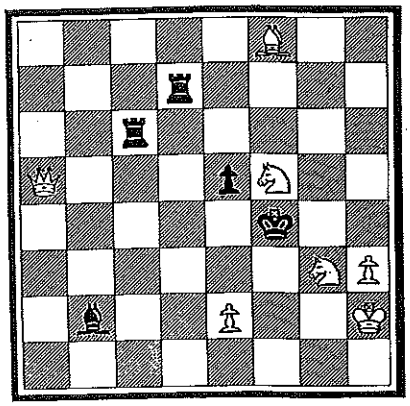
by Evgenni Umnov (1913-)
Shakmaty v SSSR, 1945

The Nowotny Theme

The Nowotny theme is a development of the Grimshaw in which Black self-interferences are forced by playing the White key piece upon the junction of the defensive lines of Black pieces of different line motion, e.g a R and a Q, or a B and a Q, or a R and B, as in this case. Mr. Umnov is a Russian aeronautical engineer.

The original instance is believed to be this problem by Anton Nowotny (1829-1871), in the *Leipsiger Illustrierte Zeitung*, 1855, given below in Forsyth notation: 2q3r1-b7-2r1b3-p6p-5P1k-2R5-1P2B1Q1-K4N2. Key Rc5. *See Chapter VI, No. 113.*

63



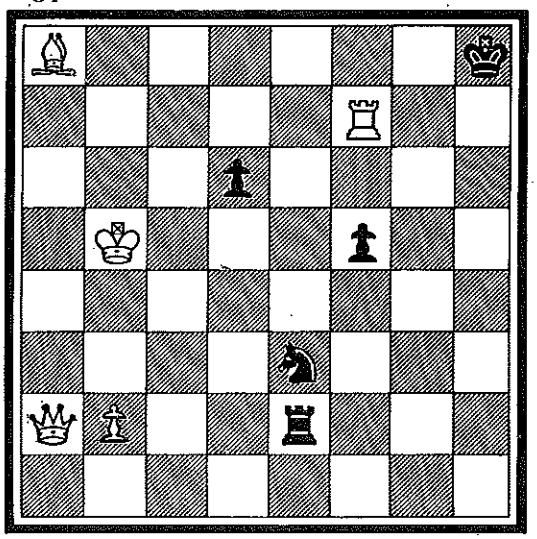
Mate in Three

by D. Grossi
Observer, 1930

The Plachutta Theme

The Plachutta theme is similar to the Nowotny except that White interferes with Black pieces of like motion, e.g., 2 Rs or a Q and B in this example by the French composer.

64



Mate in Three

by W. Barclay

Christian Science Monitor, 1969

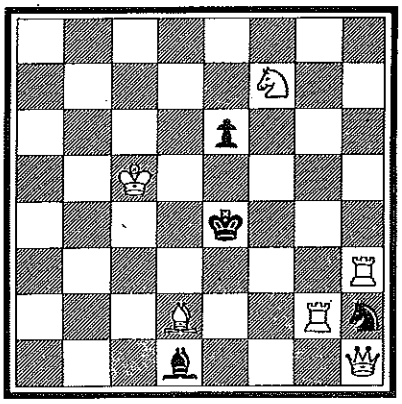
Dedicated to Frederick R. Chevalier

Annihilation Theme

Here is one of my favorite compositions by my coauthor. Even after one is told the key, it is most difficult to determine why the White piece must move to that particular square and no other. It is highly strategic and very pleasing in its overall effect. The strategem required has already been shown in Chapter I, No. 28. But even with this hint, the manner of performing the feat can be exasperatingly elusive.

— T. S.

65



Mate in Two

by Sam Loyd
Wilke's Spirit of the Times, 1867

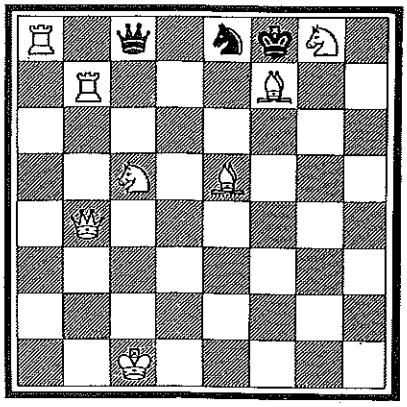
Long Range Echoes

A beautiful key, long range echoes, a model mate, strategic play, every piece a vital participant, and an overall pleasing effect.

Half-Pins

Gamage was considered by many to be one of America's greatest composers of two-movers. Most of his work was heavier, but this is a fine example of his few lighter compositions. Note the Black Queen and Knight half-pins and two unpins of the White Knight at c5.

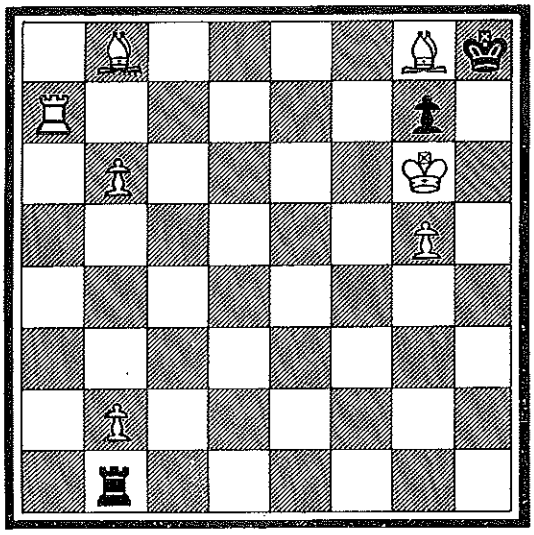
66



Mate in Two

by Frederick Gamage (1882-1957)
First Prize, *Falkirk Herald*, 1941

67



Mate in Three

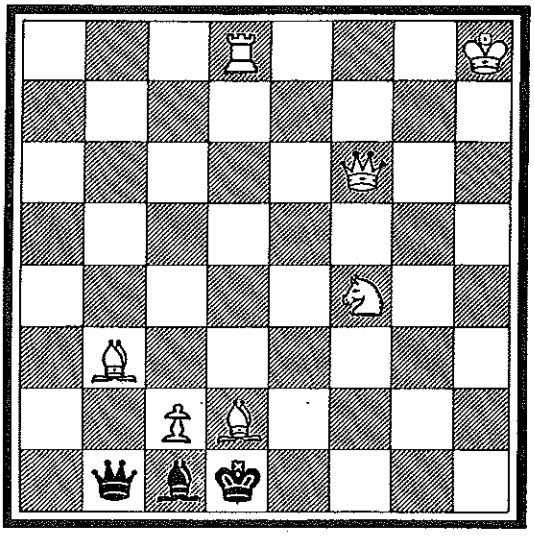
by Henry H. Shinkman

American Chess Monthly, 1892

Opposition Theme

Henry H. Shinkman was the brother of W. A. Shinkman. He composed a number of problems jointly with his brother and did a number independently, of which this is a magnificent example of opposition play involving two White Bishops in what may be a maximum task in its field. At any rate, Edgar Holladay joins us in calling it "super-opposition!" We believe that in giving credit where credit is due this problem has been grievously overlooked. *See Chapter VIII, No. H-8.*

68



Mate in Two

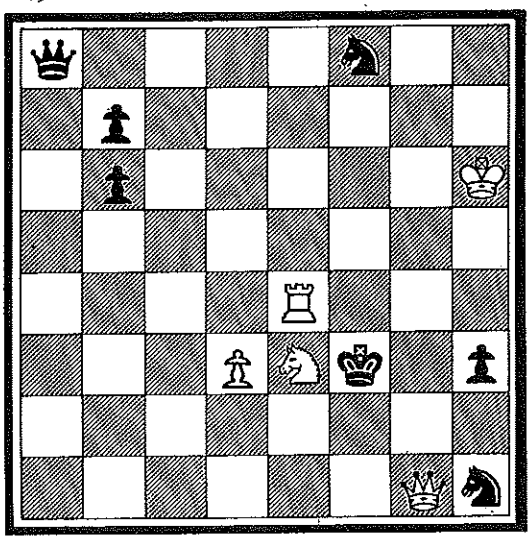
by Alain White (1880-1951)

Good Companions, 1920

This is a minor work by the indefatigable Mr. White, but a delightful one. He was another American prodigy who composed his first published chess problem at age eleven. He met Loyd while still a boy and his whole life was altered by the contact. He not only published a disciple's selection of some 750 works of the master, but became an ardent composer himself, and a collector and publisher of the works of others: *A Sketchbook of American Chess Problemists, A Century of Two Movers,* and tributes to Mansfield and Gamage.

By 1926, his research and classification of chess themes had reached a quarter of a million diagrams. It is now the basis of the British Chess Problem Society's library, one of the greatest reference sources extant.

69



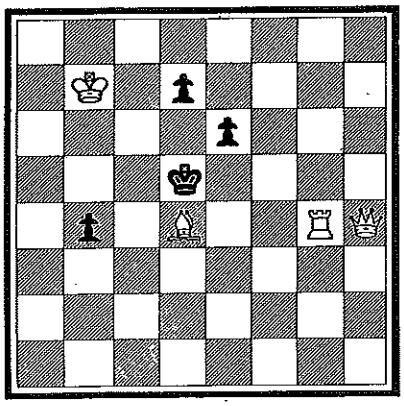
Mate in Two

by Comins Mansfield (1896-)
First Prize, BCPS Ring Tourney, 1958

Virtual Play

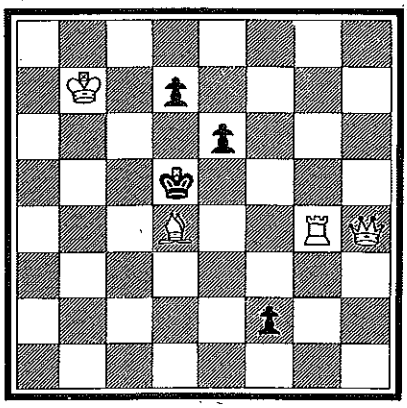
Mr. Mansfield is regarded by many as the world's finest composer of two-move problems. He currently serves as president of the commission which governs world chess problemists under the F.I.D.E. *(Federation International des Echecs)*. This is one of his own Meredith constructions and is a fine example of the modern versus classical or Bohemian schools. In this problem, note that what counts is not the play which actually takes place, but the play which does not take place. It is a "try" problem in which every move of the White Knight presents an immediate threat to Black King which is defeated by only one possible Black defense. The eighth try is the one that works.

70A



Mate in Three

70B



Twin Mate in Three

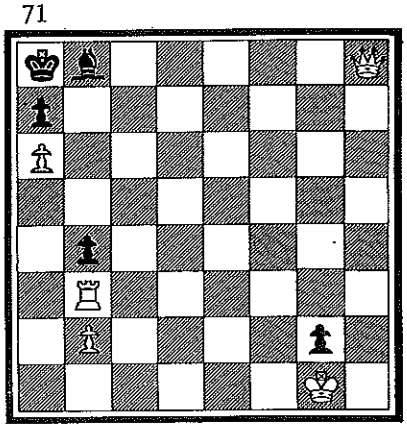
by T. Sweeney
Best Three or More Mover by an American
Chess Life, 1968
Dedicated to Isaac Kashdan

The twin is created by moving Black Pawn at b4 to f2 as shown above.

These twins did not come either by accident or by intent. The miniature (B) had a cook, Be5, that I could not eradicate without the insertion of a Pawn at B2. The cook and intended solution seemed to have equal merit so I combined them into two entirely different problems of eight pieces each. It will be noted that the key to A is defeated in B only by the movement of the Pawn at f2, and that the key to B is defeated in A only by the movement of this same Pawn, now at b4.

— T. S.

71



Mate in Three

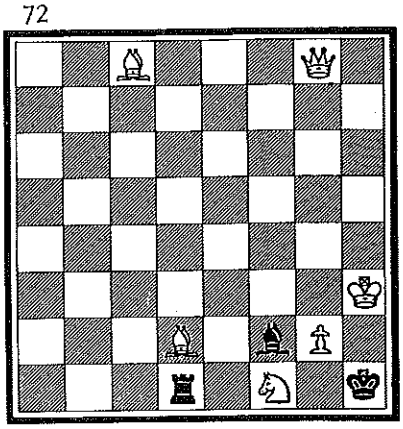
by P. Daly

Stalemate

Note that Black is in complete stalemate; he can move no place until White releases him to do so. If White Rc3, Black cannot capture, or Qc8. If he moves Rd3, Black replies Pc3 and the situation remains unchanged.

These are both aggressive problems of the type liked by most players.

72



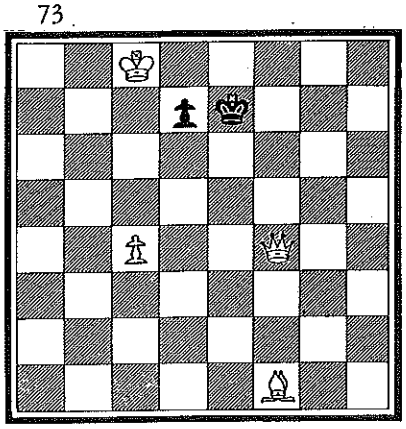
Mate in Three

by T. Sweeney and W. Barclay
The Problemist, 1970
Dedicated to Mario Petrilli

Short Mate Threat

This problem of our own gives us an opportunity to show a weakness a composer tries to avoid. It allows a two-move threat in a three-move problem. Each of us had an idea for a Queen sacrifice, put them together in one problem and found a third variation. The Queen offers herself twice and is twice rejected.

73



The idea at the core of this neat little problem was first tried out, we believe, by Loyd in *La Strategie,* in 1867. It appears in Forsyth (No. 113), as follows: 5R2-1N3p2-3pk3-6PR-3Q4-B3K3-8-8. Mate in two. Key Qg4. Loyd remarked that this one "fooled" more solvers than any other of his compositions.

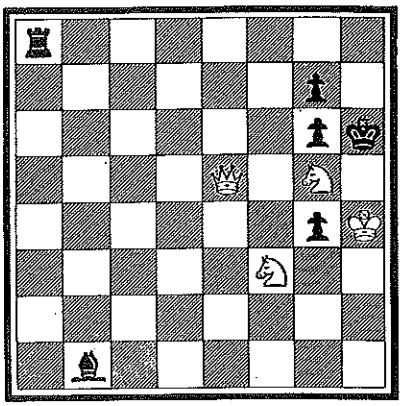
It is more economically and, we think, more artfully presented here.

Mate in Three

by A. Harth

Chess Life, 1970

74



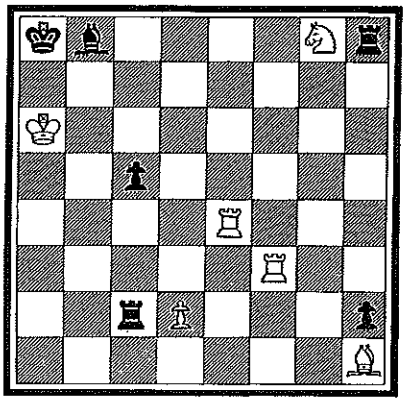
No. 74 is of interest because Loyd tells us it was not only one of his first, but also his last. He was fourteen years old when it was first published with a Black Knight instead of a Black Bishop at b1. "The true mainplay 1. Qb8, Ba2: 2. Qh2! (not brought out by the former arrangement) I only saw in time to make a silly problem a good one before closing my career," he said within a year of his death.

Mate in Three

by Sam Loyd

Saturday Courier, 1855

75



Mate in Two

by W. Barclay and T. Sweeney
Scacchistica, 1971

Cross Checks

This theme was explained in No. 11. Ordinarily it is a fault to allow unprovided checks. (Before White moves, Black is able to give check to the WK without an immediate mate following that wins for White in less than the required number of moves.) In this case the unprovided checks deliberately call attention to the tries by the White Rooks. There are twenty-eight in all. In only one instance does Black have no way of defending.

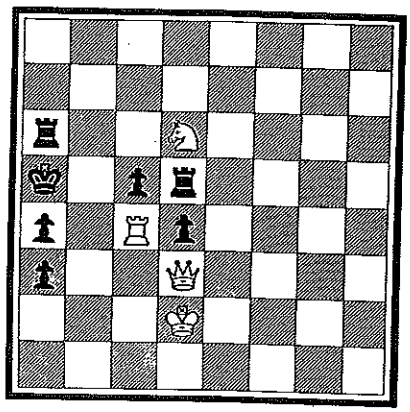
Two Classic Merediths

Self-Blocks

This is a classic Meredith. It features five self-blocks, four model mates and two spectacular Queen sacrifices. Edgar Holladay asks if there is anywhere a more stunning smothered mate line in a three mover. As in my case, with Loyd's No. H-8, it was his failure to solve this one which first fascinated him with the chess problemist's art.

— T. S.

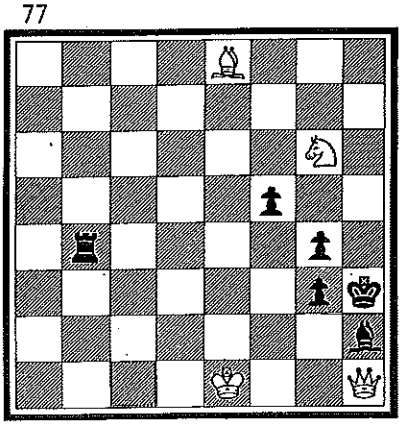
76



Mate in Three

by Otto Wurzburg 1875-1951
American Chess Magazine, 1898

77



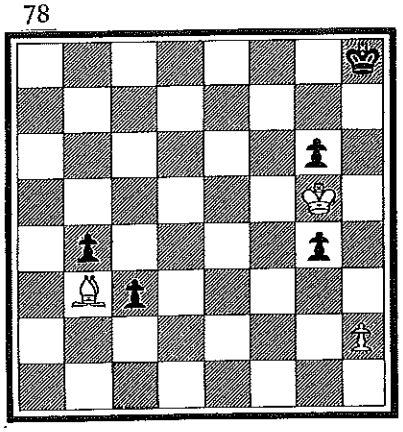
White to Play and Win

by A. Troitzky (1866-1942)

Novoje Vremja, 1897

No. 77 shows a smothered mate achieved by a number of strategic sacrifices. No. 78 is based on the fact that a Pawn cannot be Queened on a sideboard file provided it is supported only by a Bishop which does not cover the critical square on the eighth rank. No. 79 is based on a trick situation in which a Black Pawn cannot be Queened without giving stalemate, which in this problem is the objective of White.

78

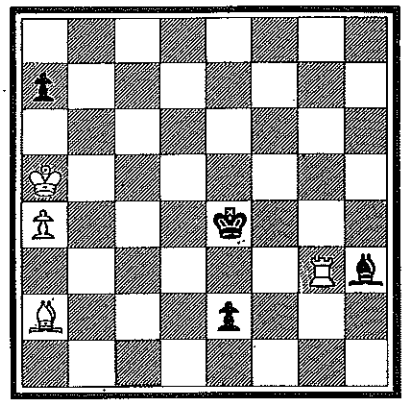


White to Play and Win

by T. Sweeney

Chess Life, 1969

79



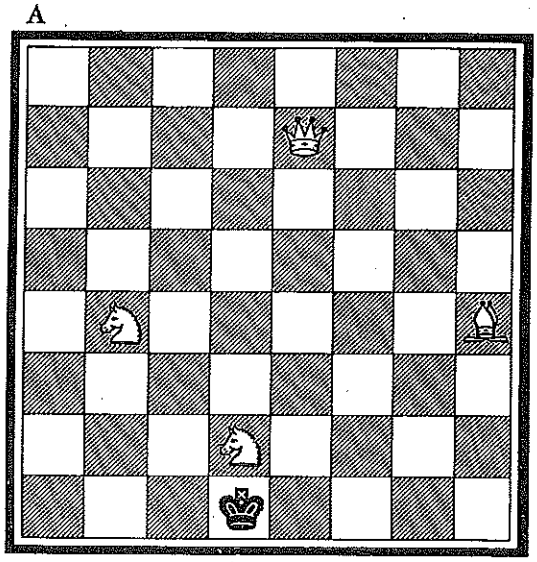
White to Play and Draw

by J. Sehwers (1940-)

CHAPTER IV

Composing a Chess Problem

A



Black KxN. White Qe1 mate.

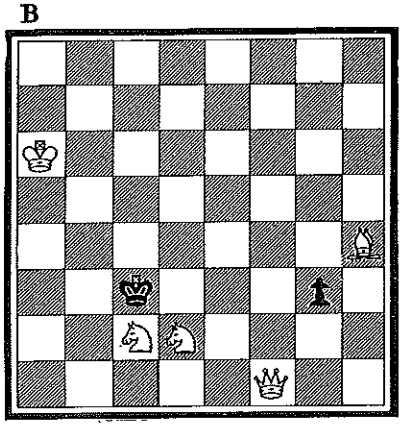
Of course, no one can tell anybody how to compose a chess problem, but if you have ever solved one and thought, "I could do better than that," or wondered, "Why didn't he do it this way?" when some pretty combination that doesn't work could be made to work, then you are a composer at heart.

Furthermore, you have had the same experience as I when I first sensed the neatness with which a Queen and a Knight can mate, as after KxN, Qe1 in diagram A. I wondered why either Knight could not have been sacrificed in a problem that had concluded with this one sacrifice. I juggled the pieces around, saw how a Queen sacrifice could be added, checked for cooks, and lo, I had the miniature B. In both, the echoes achieved are doubled in minor variations.

I learned afterwards that this idea had been used often, though differently, in many other compositions. But this does not detract from the satisfaction of "doing your own thing" in your own way.

— T. S.

B



Mate in Three

by T. Sweeney

Rerun,

Christian Science Monitor, 1959

Solution: Nb4

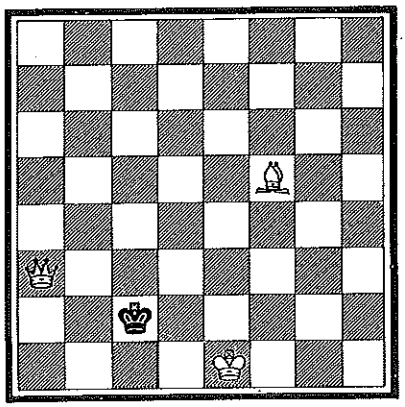
If KxbN:	2. Qc4+,	Ka3:	3. Qb3 }	echo
KxdN	Qd3+,	Kc1	Qc2 }	
		Ke1	BxP	model
Pg2	Qa1+,	KxbN	Qa5	echo
		KxdN	Qe1	model
Kb2	Qa1+,	KxQ	Bf6	model
Kd4	Qf4+,	Kc3	Bf6	
		Kc5	Be7	dual

On this third move of the final variation it will be noted that Nb3 also mates. Even such a minor dual is a flaw which should be avoided by the artist who aims at perfection.

— T. S.

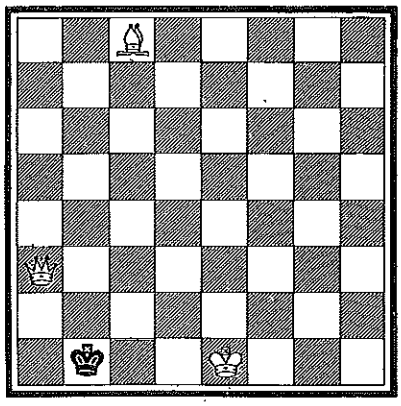
Or, take a model mate or other artistic type as the feature on which to build. A is an example.

A



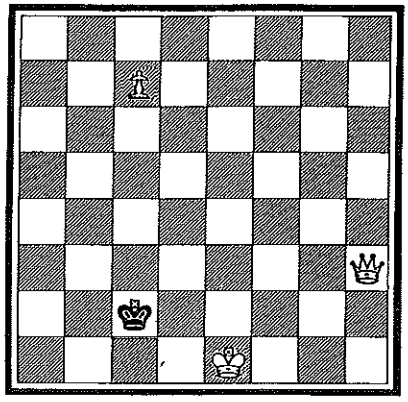
A checkmate with a pleasing appearance. The mirror mate shown, see *Chapter II, Diagram F.*

B



Backed up one move, it is now Black's second move in a three-move problem.

C



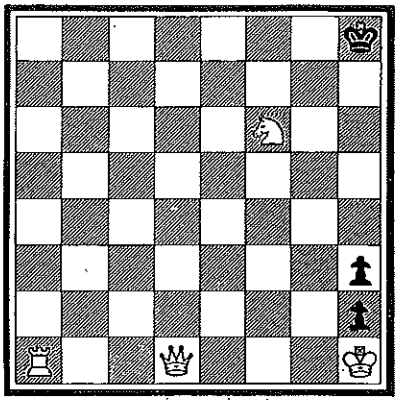
Mate in Three

by W. A. Shinkman

The composer must look for a worthy idea before he goes back another step. Suppose his Bishop had got to c8 in diagram B by promotion. If that were the case, he could not have been promoted to Queen or Rook or the position would have been stalemate. As we see, a Bishop can deliver the mate just as readily as can a Queen. Therein lies the idea for a miniature. The final step is to give the problem a key move. It must be determined that the piece which makes the key move must occupy a square preventing mate in three being accomplished in any other way. That is the case if the Queen is placed at h3 and the Black King at c2 as in C. The key Qa3 then forces Kb1 and the position B occurs.

This was, we believe, the method by which this cute problem of only four pieces was composed.

Key — Qa3 (takes two flight squares and gives none) Kb1 forced: 2. Pc8 (B not Q), Kc2 forced: 3. Bf5.



Mate in Three

by W. Barclay

The Problemist, 1964

Key — Qg1

PxQ forced: 2. Rxg1, Ph2 (forced): 3. Rg8

Beginning composers naturally tend to think of a sacrifice or some spectacular surprise for the opponent as the key to be most sought after. This one is built around the sacrifice of a Queen. It also shows what a composer must try to avoid, taking a flight square without giving one or more in return. It remains a dictum of the art: "The less aggressive the key, the more desirable it is." Arranging some sacrifice of your own and attempting to hide its purpose is as easy a way to get your feet wet in this pond as any other.

— W. B.

The beginner can learn a great deal by attempting to remedy or improve the work of others. For instance, my No. 70B has, as a key, the capture of a Pawn which is about to be Queened. This is not desirable, but how else give the problem a key and avoid a cook without this extra Pawn? Our No. 72 has a short mate. How else avoid it, and keep the essence of the problem? Our No. 110 is another worthwhile study. It should be a miniature with no Black Knight at f1 which serves only to prevent cooks. After the key, the Queen is at d7. Attempt to make it, or any other White piece, arrive at its stance in this after-key position without an eighth piece. Obviously, we failed to do so.

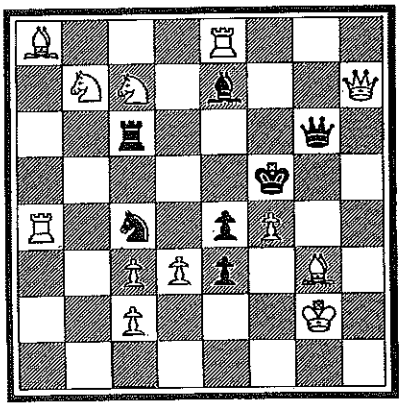
— T. S.

Ideal Mate

Perhaps you can think of a better key for our most recent endeavor. We wondered how many pieces could be made to participate in an ideal mate. We have involved seventeen, everyone of White's major pieces, and one each of Black's pieces. We don't know if anyone has tried it before. It may be a record task.

Key — PxP,	KxP:	2. Nd6.	Ideal mate.
	Kg4	Qh3	
	Kf6	QxB	

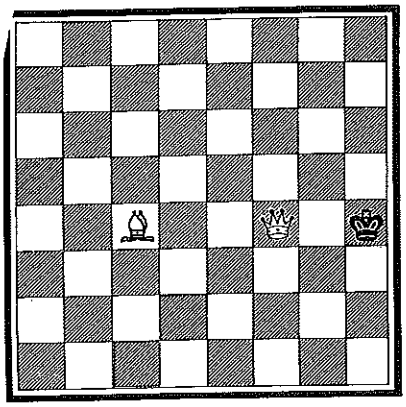
Record Task?



Mate in Two

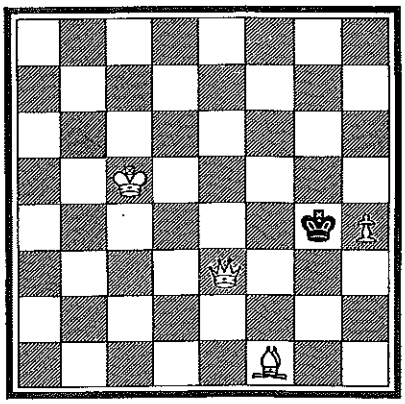
by T. Sweeney and W. Barclay
The Problemist, 1970

Note how No. 103 with the same matrix as No. 101 uses an entirely different approach and adds an Indian set of echo mates to the two presented in the former. No. 89 presents the challenge of an unaccomplished feat which the beginner might tackle with profit.



Last Move

Queen to f4 Check



Mate in Three

by Sam Loyd

New York Albion, 1956

Key — Bc4 If KxP: 2. Qf4
Kf5 Qg3

Another method is to conceive an idea, then build around it. Like melodies, such ideas effervesce in the minds of some. This one seemed original to Loyd when he was about fifteen. Note that when the Queen checks in the position pictured, the King is forced to move either to h5 or h3, in which case the Bishop can check either at f7 or f1 in two pretty model mates, and this problem of only five pieces resulted.

or

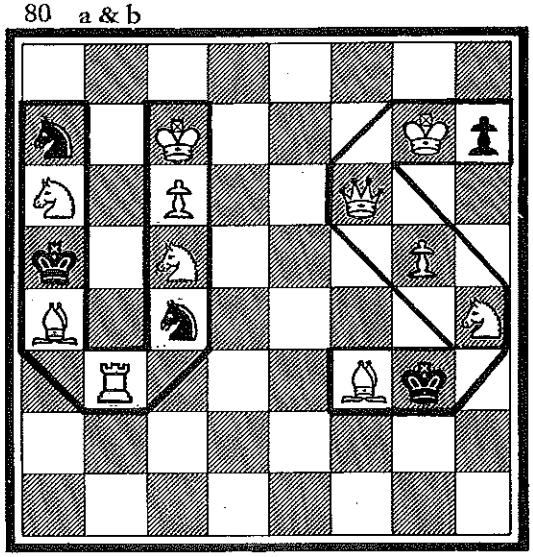
Take a known theme and try to improve upon it. Observe how Barclay has taken the annihilation theme shown in No. 28 and portrayed it in No. 64 with greater complexity and a more artful deception of the solver who might recognize the tactic at once in the miniature. Or note how Meyer took the famous Indian theme in No. H-3 and showed the same idea in only six pieces (No. 12). Or study the famous Bristol theme so beautifully hidden in No. 25 by Dr. Kraemer; or dream up some task of your own and try to give it form. A few are discussed in the next chapter, which is actually an extension of this one. You will never really be hooked on this hobby until you have composed an acceptable chess problem of your own.

CHAPTER V

Tasks

The Construction of Alphabetical Letters

80 a & b



Mate in Three

by Pal Benko (1928-)
Chess Life, 1968

Each of these letters is a separate and distinct problem which International Grandmaster Benko composed especially for the Piatagorsky International Composing Tourney, as Editor of the Problem Department called "Benko's Bafflers" in the official magazine of the U. S. Chess Federation.

Today, Grandmasters Pal Benko and Isaac Kashdan come as close as any, perhaps, to greatness as both problemists and players. But it is a fact that no Loyd has ever been a champion, and no champion a Loyd. It may be, as Benko says, "The problemist playing the game is apt to waste too much time looking for the artful move, rather than the plain but sure one."

Benko has specialized in the task of designing "letter" problems and has composed hundreds as singles or combinations such as this, covering every letter in the alphabet. The two above are confined each to its own area and do not, in their solutions, cross over or interfere with each other.

We will use the word "task" loosely here to cover all manner of objectives, and speak of a "record task" to mean supremacy in a particular endeavor.

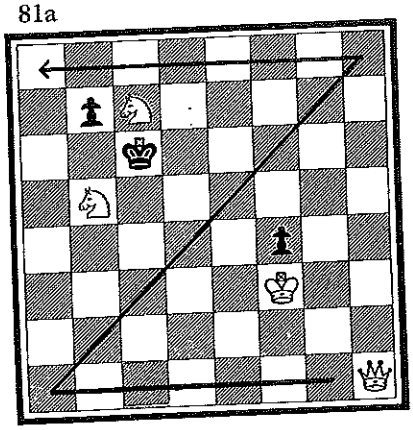
Queen Tours

Another method of fashioning a letter is by deliberately forcing Queen tours which draw imaginary lines. For example, we were under the impression that a miniature in which the Queen is obliged in three moves to zigzag to all four corners of the board had only been achieved a few times in the history of problem composition, so the tracing of this letter Z was a task that seemed a rare challenge.

After months of effort, success dawned, and we aimed our little masterpiece at the most prestigious publication. Word soon came back from C. S. Kipping, Editor of the *British Chess Problemist,* that our work was only a mirrored reflection of that done by the mathematician and poet, A. G. Fellows, some fifty years before. This was how we learned about "anticipation," and how difficult it is in a miniature to come up with something truly original.

Side by side, they show that an anticipation does not have to be an exact duplicate, but only a reasonable facsimile of the basic idea. With the BP instead of a WP and the added freedom given the WQ we believe ours is the better setting, but it is amazing to us that kindred spirits independently hit upon each of the variations below down to the last move.

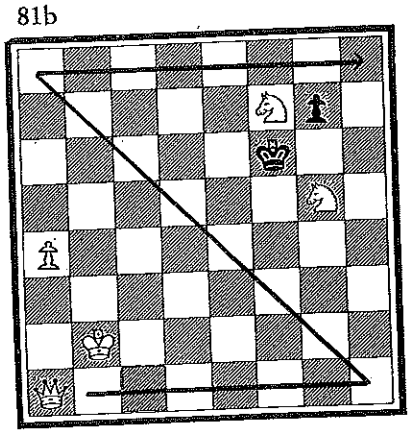
81a



by T. Sweeney and W. Barclay,

Original

81b



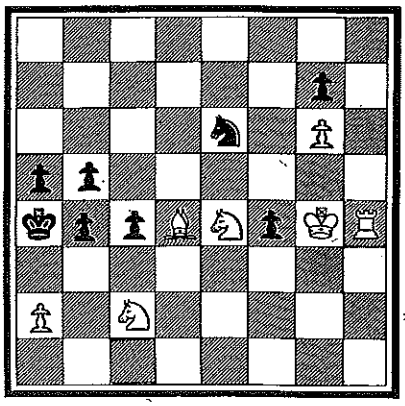
by A. G. Fellows

Daily Telegraph, 1912

Line Clearance

These are examples of line clearance, the task of forcibly removing the pieces obstructing a line that must be opened to effect the mate. In these record tasks a line is completely blocked and completely cleared by unlikely keys which trigger a chain reaction that finally permits a remote piece to participate in the action.

82



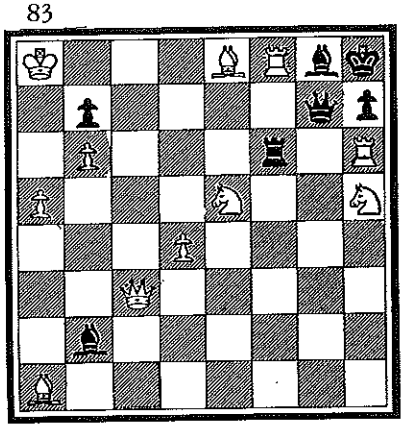
Mate in Three

by William Barclay

British Chess Problemist, 1963

Bow and Arrow

83



Mate in Three

by W. Barclay and T. Sweeney

Chess Life, 1970

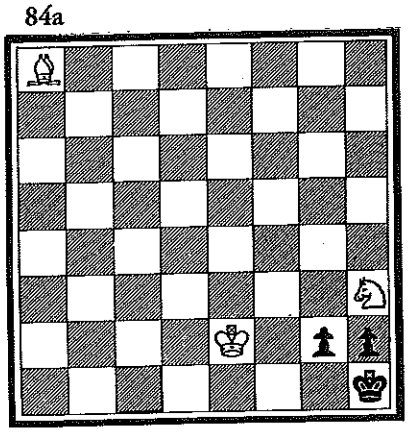
Dedicated to R. G., Greg, and Judy Herndon

Figure Problem

This one is a triple task. In addition to line clearance it is a figure problem (see No. 46) in which the pieces are made to picture a bow and arrow: it is also an example of double pins. Note that the Pawn a5 is the only piece not an integral part of the problem — a very minor flaw.

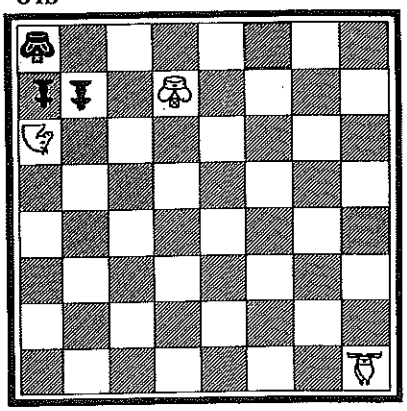
Upside-Down Problems

84a



Mate in Three

84b

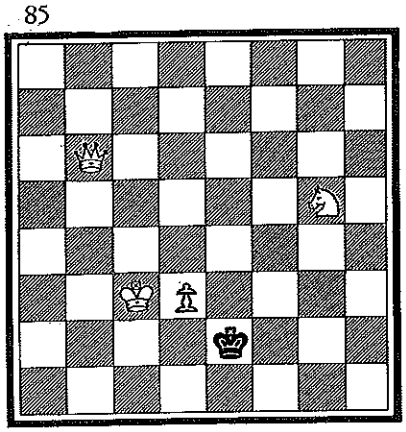


Mate in Three

British Chess Problemist, 1962

The composer, when frustrated by some minor flaw in a construction, often turns the board to all four possible positions. The changed movement of one Pawn may make all the difference. It helps to see possibilities he might not have seen otherwise, and it often results in the accidental discovery that a distinctly new problem may be the by-product of his work.

85



Mate in Three

by Sam Loyd

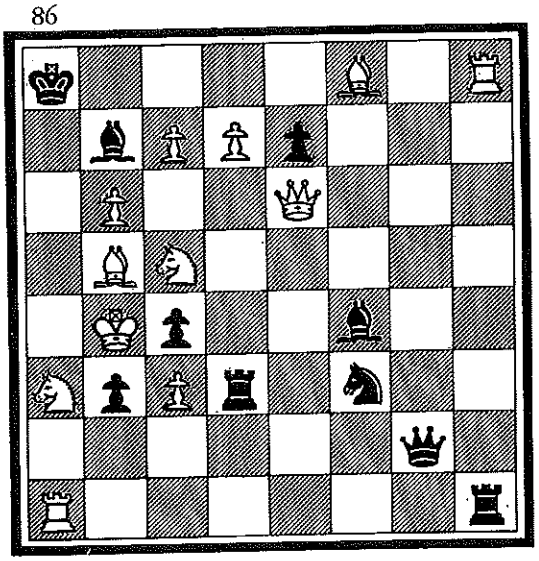
Toledo Blade, 1887

Transpositions

In this one, the two Kings merely change places — the WK to e1 and the BK to c3. Loyd, in giving the solution said that one solver, believing it to be set up wrong, had transposed the Kings and sent in a correct solution for the incorrect setup. This was just his way of presenting his ingenious switch in a day before the twin was a recognized oddity by chess solvers.

Black Knight Wheel

86



Mate in Two

by W. Barclay and T. Sweeney

Third Honorable Mention, *The Problemist*, 1969

This is a theme task in which a Black Knight defends against the threat when it makes each of its eight moves. In this case it interferes with one of its own pieces with each move, but White's reply is the same in two instances. When white must reply with a different mating move to each of the Black defenses a maximum task has been achieved. We believe this was first accomplished by Godfrey Heathcote (1870-1952), in the *Hampstead Express*, 1905, noted as follows in Forsyth. *See No. 113.*

A. 6K1-pN2R1PQ-p7-r2k3r-N2n4-1P2p3-BB5p-2Rb2bq. Mate in two. Key — cRc7. Thr. Nc3.

The most recent is by Comins Mansfield (1896-), which received first prize in the Piatagorsky Tourney of 1969, given below in Forsyth:

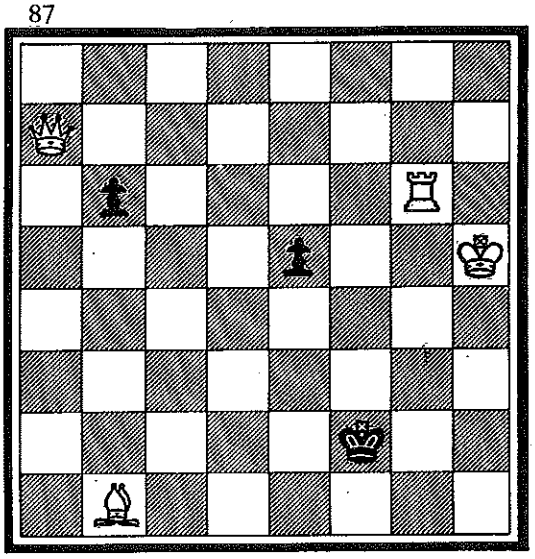
B. b4N2-PN6-p1kP3n-2P4K-P2pn2b-1Q3R2-4P1B1-2R1q3. Key — Qe6 Maximum Knight Wheel from e4.

N. Petrovic showed how far a composer will go by accomplishing the double task of a Black Knight wheel as well as a White Knight wheel. He did it as follows in Forsyth:

C. 3B2r1-2P3P1-KR3P1R-2PnkN2-2P3p1-2P2PPB-1Q4N1-5n1r. Mate in two. Key — Rh5 with Black Knight wheel from d5, and White Knight wheel from f5. Each N can be forced to move to each of its eight stations.

Maximum Number of Flight Squares

87



Mate in Three

by Nathan Rubens
The Chess Problem, 1946

Mr. Rubens is a prominent American composer. He took first prize for three-movers in the recent, internationally-contested Piatagorsky Tourney held by *Chess Life* in 1968.

In this case he set himself the task of creating a situation in which the Black King is allowed the maximum number of flight squares. A flight square is, of course, an adjacent, unguarded space into which the Black King can move. It is accomplished here by the offer which the key makes of three flight squares. We don't know how many others have duplicated this record of eight flight squares in a miniature. It isn't easy. Try it!

Another often attempted task is that of achieving self-interferences. The record number we believe is ten, but it has been done more interestingly by W. Michalak in 1960, in an incomplete block in which White puts Black into zugzwang instead of keeping him in zugzwang as in a complete block. He did it in Forsyth as follows: *See No. 113.*

A. br6-4Q1B1-1p6-1P1kp1N1-NR1p3r-p6q-K1B4b-8. Mate in two. Key — Qc7.

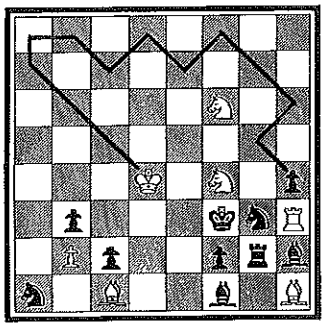
See No. H-13 for Ua Tane's task of eight self-blocks, and No. H-14 for Loshinsky's task in tripling a triple pin. The task of tripling a theme is often tried. Loshinsky tripled the Grimshaw theme in *L'Italia Scacchistica*, 1930, in Forsyth as follows:

B. 5N2-2K2B2-P1p3r1-1pk5-1N5R-2pP3b-r1Q5B-b5R2. Mate in two. Key — Rb1 with interferences at b2, e6, and g4.

Record tasks and unique ones imagined by composers seem to be an inexhaustible challenge. We shall conclude this chapter with a few of the latter.

Around Dick's Barn

88



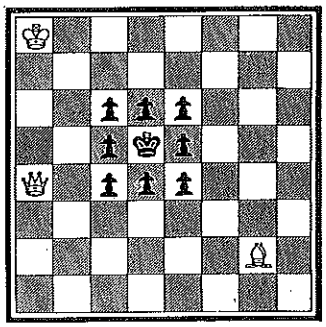
Mate in Fourteen

by Sam Loyd

Saturday Courier, 1856

He was barely 15 when he conceived this idea. Who else would have thought of it? Black is confined to the movement of his Bishop between g1 and h2, but why must WK go so far afield as a8? Tempo!

Macedonian Phalanx



Mate in Three

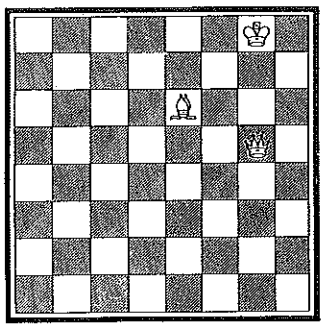
by Dr. P. Stohr

Deutsche Schach Zeitung, 1970

An odd looking monster reminiscent of the device conceived by Philip of Macedon which later conquered the world. Easily cracked here by

Qc2, Pd3: 2. Qc3 . . . Pd2: 3. QxdP.

King Placement

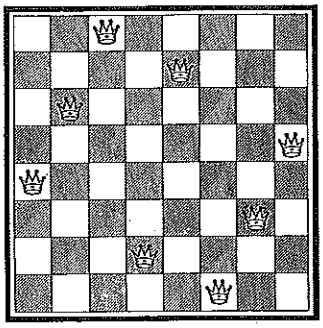


by W. Barclay

(Original)

Place BK in such position that White can mate in one move. No solution given. If you can't do it, give up the game!

Queen Placement

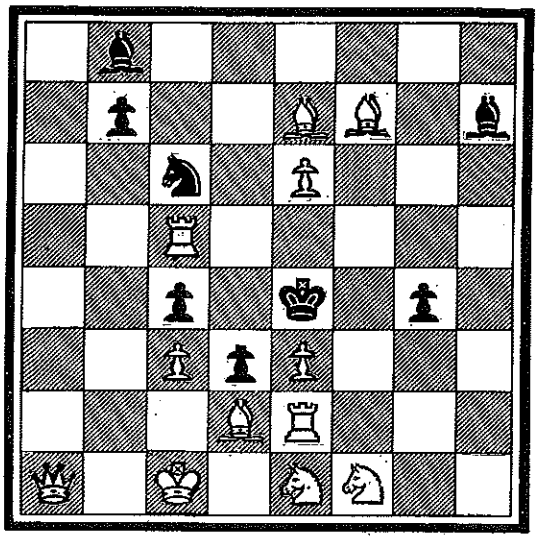


Old Favorite

Place 8 Queens in such position that no Q attacks another Q. It can be done in 92 ways, one of which is shown above. If you can't do it, don't give up the game! Through no fault of your own, you have just chanced upon one of the wrong ways of the 4,426,165,368 possible tries.

Oddities

89



Mate in Three

by T. Sweeney

The Problemist, 1971

Dedicated to Edward Beal

I inflicted this task upon myself. It is probably unique and is not yet accomplished, at least not in the manner in which I tried to combine it with the Grab theme in which each Black Bishop is forced to retreat and be captured along its diagonal before the advancing Queen.

The task: To force the Queen to visit all four corners of the board and to deliver mate from all four extremeties of the central diagonals on which the Black King sits.

The only way I could accomplish this was by placing a third White Bishop at e7, imagined to have been promoted. This is in violation of the unwritten rules which govern problemists. Without this "obtrusive" Bishop, Bd6 alone of all Black's moves, defends. There seems to be no way of rearranging the pieces that does not introduce some flaw.

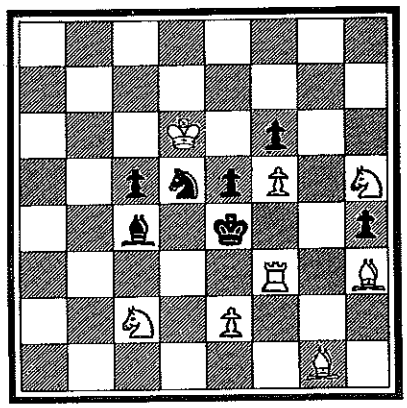
Perhaps some reader, by an adjustment so simple I could not see it, can remedy this setting. It was published in conventional form without achievement of the full task in *L'Italia Scacchistica,* 1963. It appears below in Forsyth notation, and is called a "three bagger." *See No. 113.*

r5b1-b1B3p1-3p1n2-6R1-1p1k1P2-3P2P1-3RBPP1-2NN2KQ. Key — Qh8, Bd5: 2. QxR, Bc5: 3. Qa1.

CHAPTER VI

Some of Our Own

90A, B & C



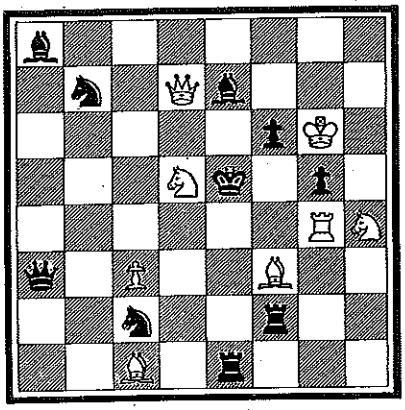
Mate in Three

by T. Sweeney and W. Barclay

Commendation, *U. S. Problem Bulletin Tourney,* 1964

This problem is a triplet with six self-blocks and a number of model mates with five pieces echoed in each problem. (A) Diagram as is. (B) Transfer f6 Pawn to c3. (C) From B transfer c5 Pawn to d4.

91



Mate in Two

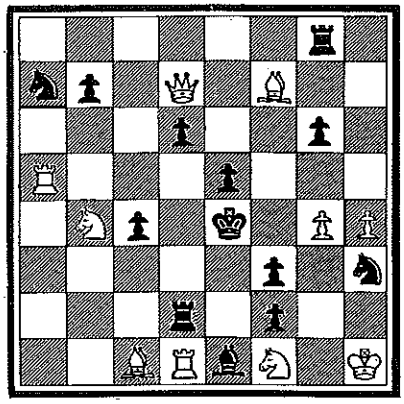
by W. Barclay

Honorable Mention,

Chess Olympiade, Leipzig, 1960

Of 1,213 entries received in this Olympic composing tourney, this problem was the only one by an American to receive an honor.

92



Mate in Three

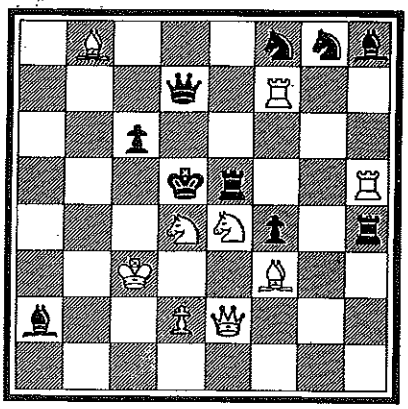
by T. Sweeney

American Chess Problemist, 1950

Often rerun as an example of a controversial type, warranted by its unexpected variations with self-blocks, all achieved with complete accuracy.

Dedicated to Jack Malone

93

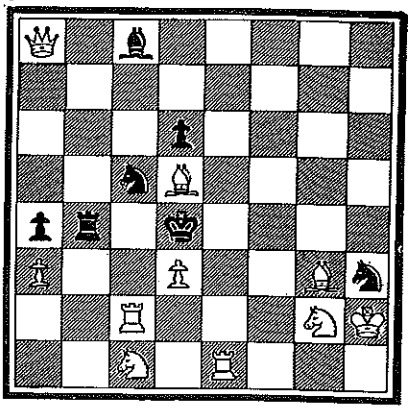


Mate in Two

by W. Barclay
First Prize,
U. S. Problem Bulletin, 1966

Rerun in the Jubilee Edition of *The Problemist,* 1969, reviewing fifty years of problem history.

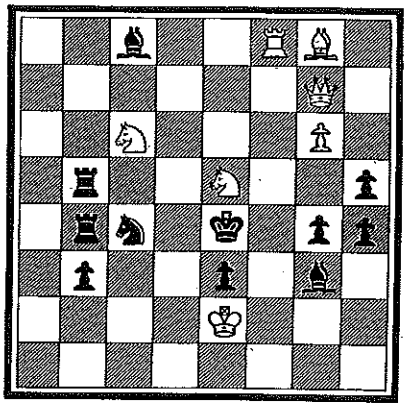
94



Mate in Two

by W. Barclay
Christian Science Monitor, 1966
First Prize,
V. L. Eaton Memorial Tourney
Dedicated to Eric M. Hassberg

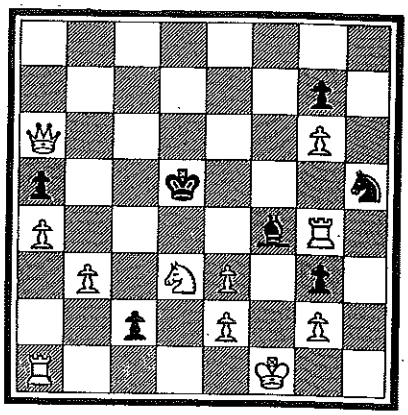
95



Mate in Three

by W. Barclay
First Prize, *Chess Life,*
Pal Benko Tourney, 1967
Dedicated to
Dr. Werner Speckmann

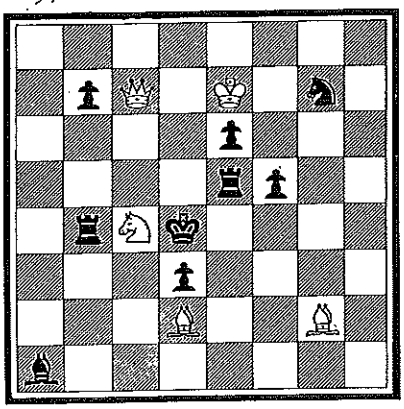
96



Mate in Three

by W. Barclay
Chess Life, 1958
Third Honorable Mention,
Gamage Memorial Tourney
Dedicated to Tommy Williams

97



Mate in Three

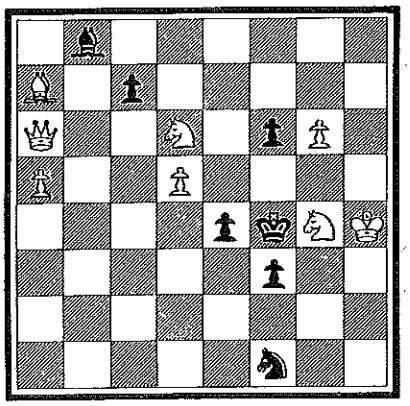
by T. Sweeney

Newark Home News, 1947

Some nice sacrifices with self-blocking.

Dedicated to Ed Foy

98



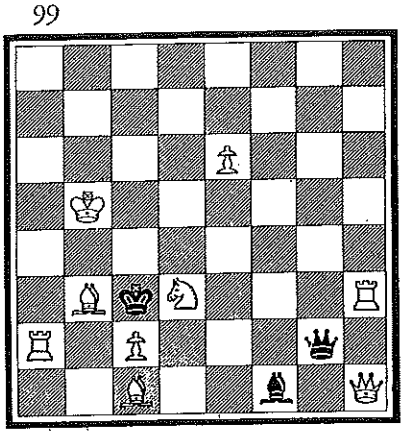
Mate in Three

by T. Sweeney

The Problemist, 1970

White's second move gives unexpected zugzwang.

99



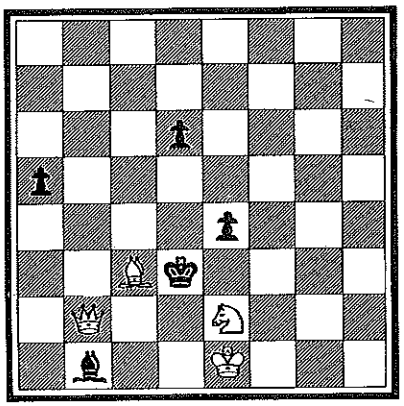
Mate in Three

by T. Sweeney

Second Bijz Verm Netherlands Jaarboek, 1961

This problem shows the Grab theme and has a surprising key. The award stated that it was remarkable that a problem with so many variations could be constructed with only a minor dual.

100



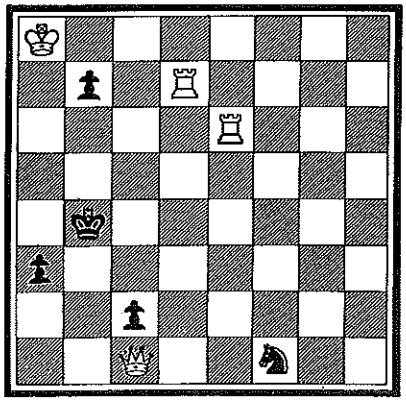
Mate in Three

by T. Sweeney

L'Italia Scacchistica, 1970

An old idea that should be easy if you have studied the themes.

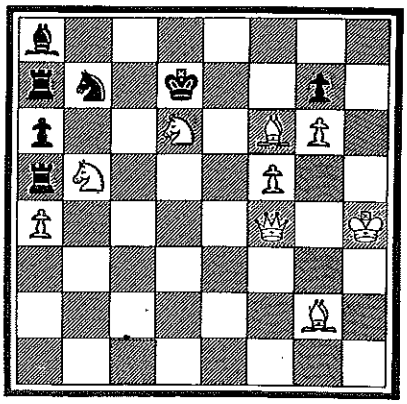
101



Mate in Three

by T. Sweeney and W. Barclay
L'Italia Scacchistica, 1970
Dedicated to
Professor Oscar Bonivento

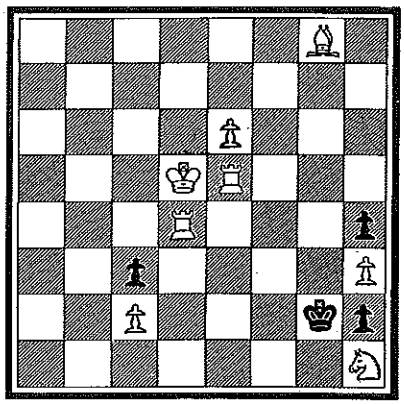
102



Mate in Two

by W. Barclay
Fourth Prize, Fink Memorial Tourney, 1966
Dedicated to my mother,
Ella E. Barclay

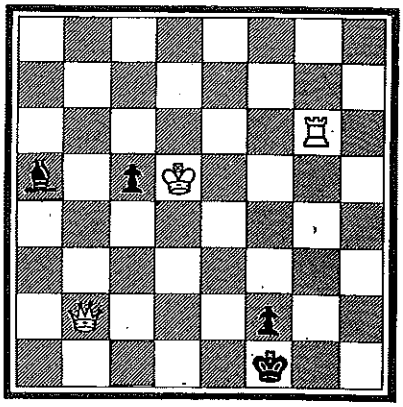
103



Mate in Three

by W. Barclay and T. Sweeney
The Problemist, 1971
Dedicated to Charles S. Jacobs

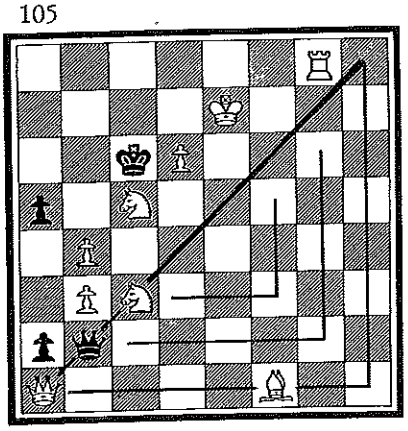
104



Mate in Three

by W. Barclay and T. Sweeney
The Problemist, 1970
Dedicated to Peter Copping

105



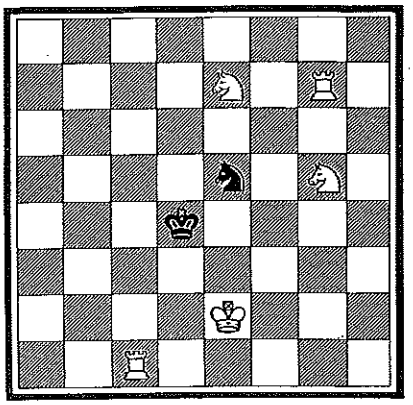
Mate in Three

by T. Sweeney

The U. S. Problem Bulletin, 1962

The paths of the Queen draw, as shown, a symetrical diagram resembling an open Japanese fan.

106



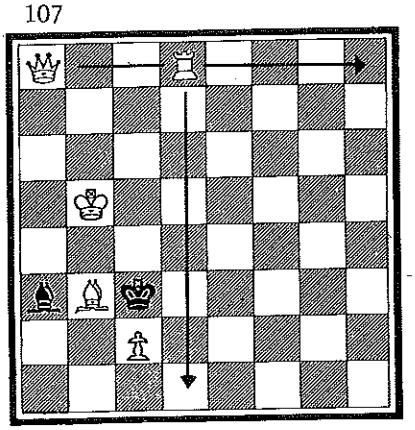
Mate in Three

by T. Sweeney

L'Italia Scacchistica, 1970

Dedicated to Fred Mihalek

107

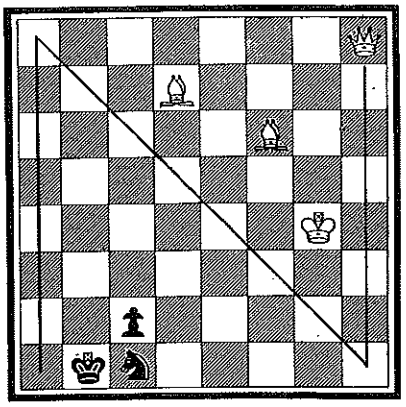


Mate in Two

by T. Sweeney

Original

108



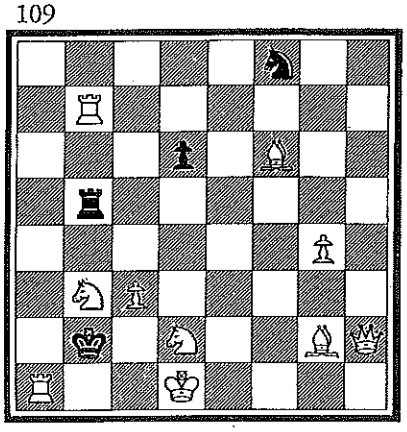
Mate in Three

by T. Sweeney

L'Italia Scacchistica, 1962

Letters traced by the movements of pieces. To the memory of my father and mother, Tom and Nell — T. S.

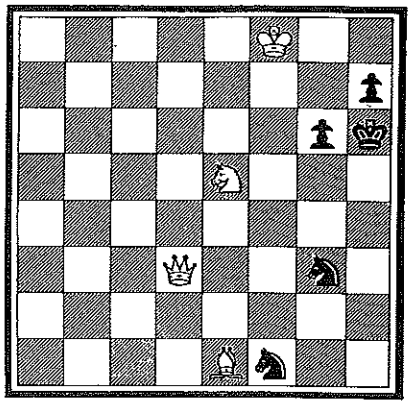
109



Mate in Two

by T. Sweeney and W. Barclay
Cleveland Plain Dealer, 1959
Dedicated to David Robb

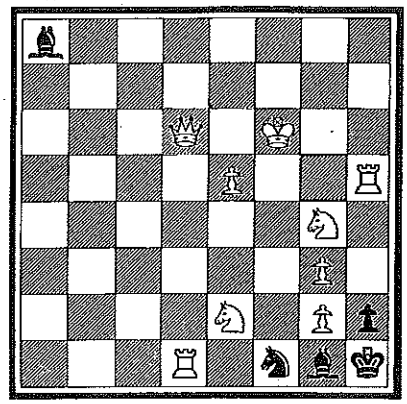
110



Mate in Three

by T. Sweeney and W. Barclay
Chess Life, 1970
Dedicated to Pal Benko

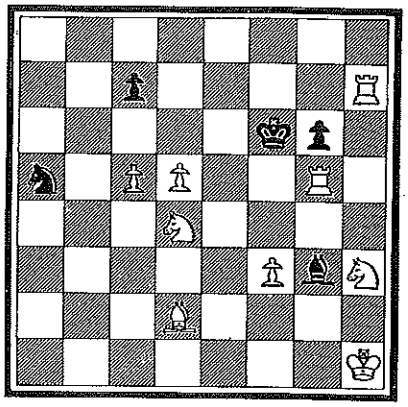
111



Mate in Three

by T. Sweeney and W. Barclay
Los Angeles Times, 1970
Dedicated to Mark Walker
In imitation of Loyd. *See Chapter VIII, No. H-8.*

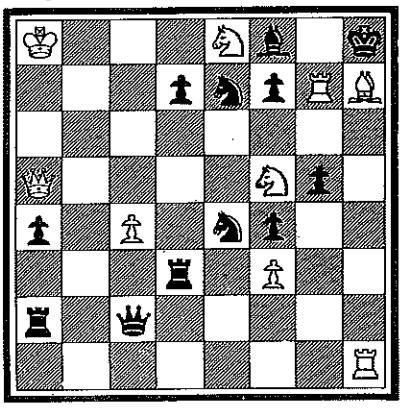
112



Mate in Three

by T. Sweeney
Los Angeles Times, 1966
Dedicated to William V. Nelson and Fred P. Hesse

113



David Forsyth (1856-1909), a well-known Scottish player, invented the most commonly used system of printing chess problems known as Forsyth notation.

Capitol letters for White pieces; small letters for Black pieces; numbers for squares unoccupied between pieces. Thus, K3Nb1k describes the eighth rank. The Forsyth notation below this diagram describes all eight ranks.

K3Nb1k-3pnpRB-8-Q4Np1-p1P1np2-3r1P2-r1q5-7R

Mate in Three
by W. Barclay and T. Sweeney
The Problemist

by T. S. and W. B.

I 3r4-5r2-3p4-2BQ1n2-Rp6-3KP1pB-2N2kp1-R6b. Mate in two. *Chess Life*, 1960.

II 8-1N3Q2-8-3Pk3-6P1-2K1Nq2-4R3-7B. Mate in two. 1972.

by W. B.

III 2R5-3p1NB1-4r3-2Pk4-n3R3-K4P2-b2rB3-1Q1N1n2. Mate in two. *Chess Life*, 1967.

IV 3r2b1-6R1-1N1pk1B1-3N2b1-Qp3BPp-1P4nP-K7-8. Mate in two. *Cleveland Plain Dealer*, 1956.

V 8-4B3-Rb6-5K2-2Rp4-4p1pk-4rp1p-3B1b1Q. Mate in two. *Chess Life*, 1968.

by T. S.

VI 1b6-3R4-5p1p-1Np2k1K-3npP2-3R1p2 Q7-1BB6. *The Problemist*, 1971.

VII 8-8-3N4-6Q1-8-7n-1N2pp2-5k1 K. Mate in three. Original.

VIII 8-2B5-1R6-8-k7-8-8-2KN4. Mate in three. *L'Italia Scacchistica*, 1969.

SOLUTIONS:

I. Qa2; II. Pd6; III. Ba1 waiting; IV. Rd7 waiting; V. Qa8 waiting; VI. Re7; (. . Kxe2: 2 Qg8, Pf5: 3. Qxe3. 1. . . Nb3: 2. Rxe2, Be5: 3. Pxe3). VII. Nf5; VIII. Ne3.

114

Mate in Three

by T. Sweeney

L'Italia Scacchistica, 1971

SOLUTION

Key — Be3

If — Pb 6: 2. KxP, Pb5: 3. Qd5

Kb7 Pa8(Q)

Pd5 Qh2, any Qb8

115

Mate in Three

by W. Barclay and T. Sweeney

L'Italia Scacchistica, 1971

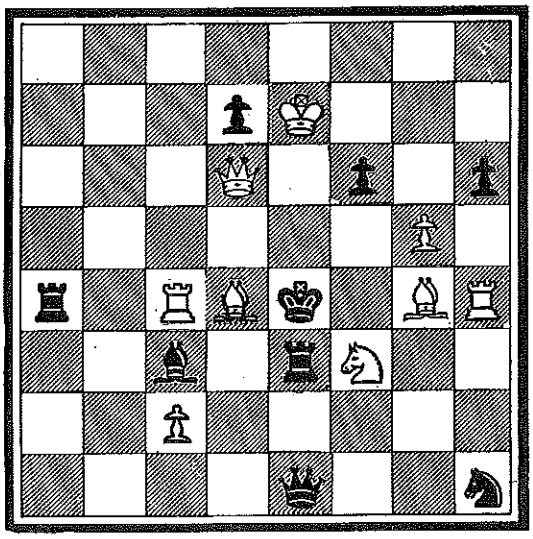
SOLUTION

Key — Qc7 (waiting)

If — Pe5 : 2.Qe7, KxN: 3. Qb4

Ke5 Qh4

KxN Kf3 , Kd3 Qc3



Mate in Two

by T. Sweeney and W. Barclay
Dedicated to E. W. Beal
Commended, *The Problemist*, 1971

This last is a very recent and our favorite joint composition. The key gives a flight square, allows a direct check, and a pin of the threatening piece.

SOLUTION

1. Bb4+ Bc5
2. N_{g3} Bh5
2. Kf4+ Be5++
2. R_{xN} Bf5++
1. — Ra7: 2. B_{xB}

Key — Q_{xd}P Thr. Qf5

Try: K_{xf}P? Q_{g3}! Q_{xf}P? Bb4++!

CHAPTER VII

Modern Trends

by Edgar Holladay

FOREWORD

By the time Capablanca became world champion voluminous studies of openings and positional play had taken some of the romance out of the game of chess. He once said that any Grandmaster could draw any game he wanted against any other Grandmaster simply by hazarding no venturous schemes. He suggested expanding the board to one hundred squares with a new piece having a new move, sitting on either side of the King and Queen.

This suggestion, along with third dimensional chess and other departures from the game, have not succeeded in taking root.

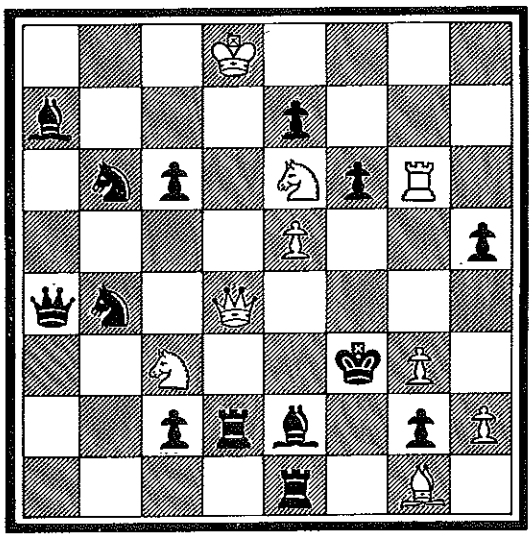
The world of the chess problemist, however, has not remained static. Not only has Fairy chess and all its varieties flourished, but experimentation with new molds for old ideas has removed the confines of this art and allowed the imagination of the composer greater reign.

Self-mates, in which White plays first and forces Black to deliver mate in a given number of moves, and help-mates, in which Black moves first and assists White to mate in a given number of moves, are forms of Fairy chess which have achieved great popularity, especially abroad. Mr. Edgar Holladay, author of this chapter, is unusually adept in this realm and it is unfortunate that the limited scope of this book does not permit him to go beyond conventional forms.

Mr. Holladay may be the most knowledgeable of American composers. His erudition is remarkable and his memory has astounded composers who have come in contact with him. We are most grateful to him for this chapter, in which the selections and the annotations are entirely his own. It deals with the higher appreciation of this art.

T. S. and W. B.

M-1



Mate in Two

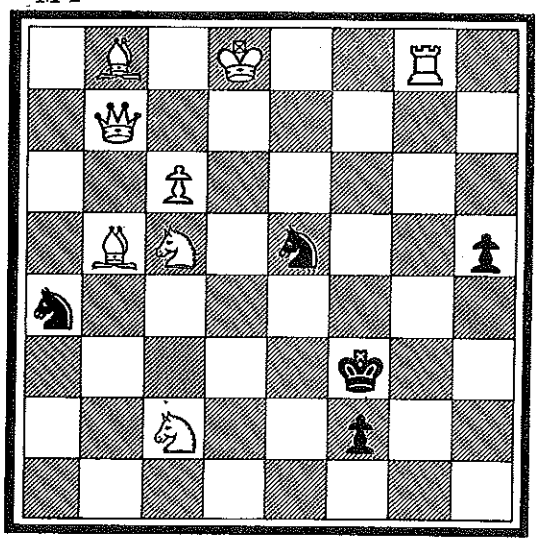
by Z. Z. Yurka

First Place, Latvian Championship, 1950

This chapter gives some glimpses of the sophisticated and complex ideas composers have been concentrating on in recent decades in their never-ending search for originality.

Beginning in the 1930's, attention was increasingly given to dual avoidance and Black correction play, both of which involve the prevention of mates other than the threat (here called the "primary threat"). No. M-1 features dual avoidance. The primary threat is 2.Rf5. A random arrival of a Black piece on the d2 . . . d8 pin-line unpins the White Queen to set up four secondary threats — 2.Qf4, 2.Qe4, 2.Qf2, and 2.Qe3. A secondary threat caused by a random arrival is called an "arrival threat." Here, each of the Black defenses 1 . . . . Bd3, 1 . . . . 6Nd5, 1 . . . . 4Nd5, and 1 . . . . Nd3 defeats not only the primary threat but also avoids duals by defeating three of the four secondary threats. So this problem can be said to feature four-fold separation of arrival threats.

M-2



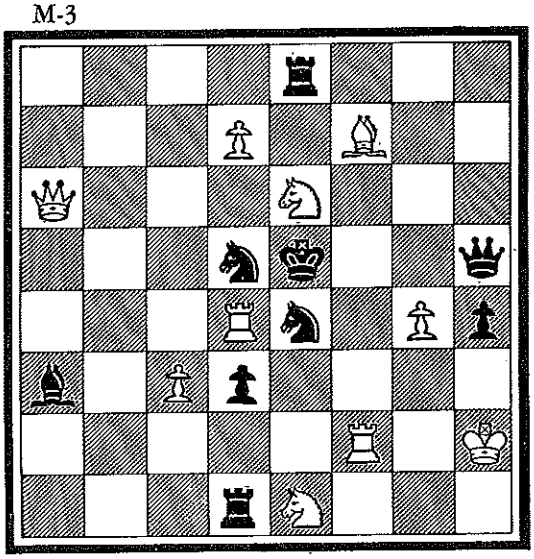
Mate in Two

by Jan Hartong and John Swane

Honorable Mention, *Schakend Nederland,* 1961

No. M-2, like No. M-1, features dual avoidance, but this time there is separation of removal threats. Any mate caused by the random removal of a Black man from a square is called a "removal threat." Here the removal of the e5 Knight results in a number of secondary removal threats, including 2.Rg3, 2.Qf7, 2.Qh3, 2.Qd5, 2.Qd3 and 2.Qd1. However, each of six moves of the e5 Knight has another aim, defeating five of the removal threats. So the problem can be said to feature six-fold separation of removal threats. A seventh move by the e5 Knight, 1 . . . . Nxc6+, defeats all removal threats but permits an entirely new mate. Both composers are Dutchmen.

M-3



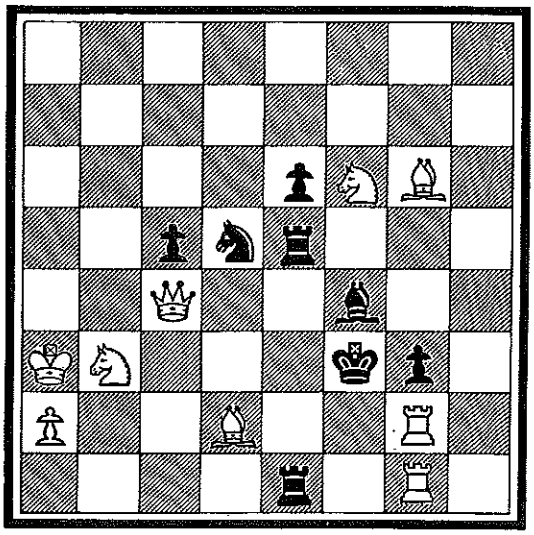
Mate in Two

by Gustav Jonsson

First Prize, *Magasinet*, 1939

No. M-3 features Black correction play. A random move by the e4 Knight defeats the primary threat (2.Rxd5) but creates a secondary removal threat, 2.Nf3 (thanks to an opening of the White line d4 . . . f4 permitting White to close f2 . . . f4). Black, seeing the error of such a random move, then corrects it by moving the e4 Knight more carefully to specific squares so as to defeat 2.Nf3. One such correction move, 1 . . . . Nd6, subtly cuts a6 . . . . f6 so that White cannot cut f2 . . . . f6, but it blocks d6 so that White can reply 2.Nc6. Further correction moves by the e4 Knight, 1 . . . . Ng5 and 1 . . . . Nd2, correct the removal threat by directly guarding f3, but these moves interfere with the Black Queen and the d1 Rook respectively, thus allowing new mates. There is also correction play by the d5 Knight; readers should find the mate following random moves by this Knight and the Knight's specific moves defeating that mate.

M-4



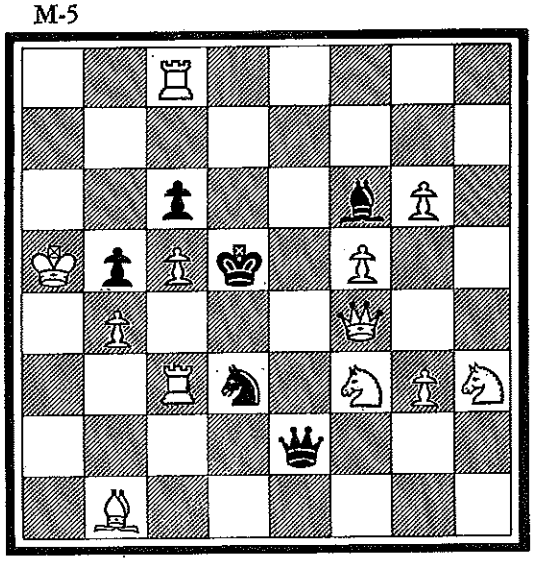
Mate in Two

by Vjaceslav Vladimirov

About 1960

In No. M-4, following a waiting key, a random move by each of four Black men — Knight, both Rooks, and Bishop — sets up a removal threat, and a capture on e3 by that Black man corrects the removal threat but permits a new mate. For example: a random move by the Black Knight leads to the removal threat 2.Qxf4; the correction 1 . . . . Nxe3 stops 2.Qxf4 but, because of the self-block, permits 2.Nd2. Experts may argue the degree of purity of the corrections 1 . . . . 1Rxe3 and 1 . . . . 5Rxe3 (since the Black Rook guards on e2 and e4, respectively, are not really removed), but this problem was chosen because it also illustrates correction of an arrival threat. A random Black arrival on e3 (shown here when 1 . . . . Nxe3) allows 2.Nd2 (an arrival threat), but 1 . . . . 1Rxe3, 1 . . . . 5Rxe3, and 1 . . . . Bxe3 correct this arrival threat by pinning the b3 Knight or directly guarding d2.

M-5



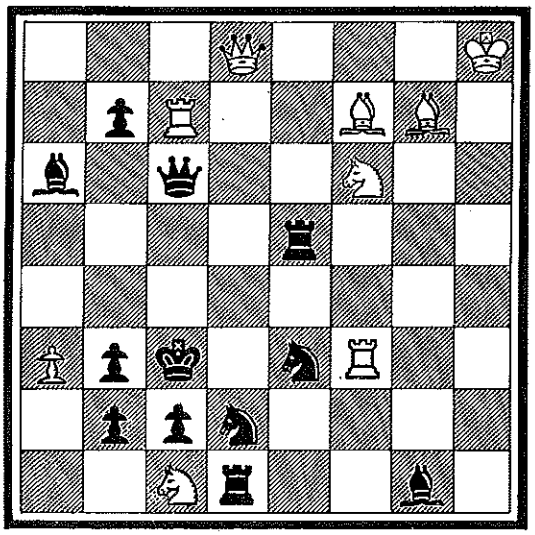
Mate in Two

by M. Parthasarathy

Honorable Mention, *Die Schwalbe,* 1963

Some readers may have noticed that in No. M-3 random moves by each of the two Black Knights lead to the same mating move that follows a correction move of the other Knight. This feature is called the "reciprocal correction" theme. The idea may be extended to form a cycle involving three or more removal threats. No. M-5 has a five-point cycle because random moves by a Black man along one line may allow a removal threat different from that allowed by random moves by the same Black man along a different line. If one examines the mates following 1 . . . . B random on line h4 . . . . d8, 1 . . . . B random on line c3 . . . . g7, 1 . . . . Q random on rank, 1 . . . . Q random on file, and 1 . . . . N random and the mates following the defenses correcting the removal threats, he will see that five mates are repeated in a cyclical fashion by this Indian composer.

M-6



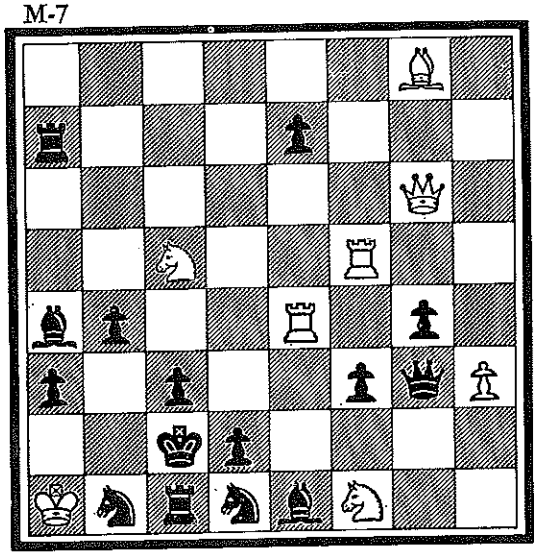
Mate in Two

by Marjan Wrobel

First Prize, *Lwowskie Kolo Problemistow*, 1942 (version)

The massive content of No. M-6 by the Polish composer includes both correction play and dual avoidance. Random moves by the d2 and e3 Knights allow 2.Ne4 and 2.Nd5, respectively. The corrections 1 . . . . dNc4 and 1 . . . . eNc4 unpin the Black Queen to defeat the removal threats, but also interfere with the a6 Bishop to allow new mates (2.Ne2 and 2.Qd3), which are separated by openings of the Black lines d1 . . . . d3 and e5 . . . . e2. But there is more! A random move by the e5 Rook allows two removal threats, 2.Ne4 and 2.Nd5. But 1 . . . . Re4 cuts the White line of guard f4 . . . . c4 so that White cannot cut f7 . . . . c4, while 1 . . . . Rd5 cuts f7 . . . . c4 so that White cannot cut f4 . . . . c4. (Openings and closings of White lines as here and in No. M-3 were much studied in the 1930's and 1940's.) The checks by the e5 Rook are corrections defeating 2.Ne4 and 2.Nd5.

M-7



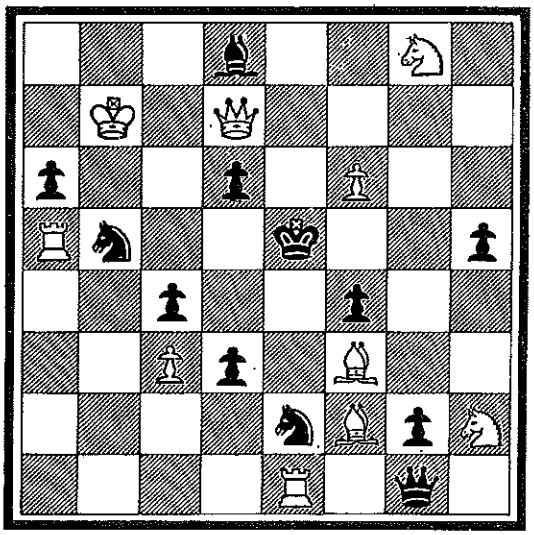
Mate in Two

by Vojko Bartolovic

Die Schwalbe, 1961

Tries may be much more than potential White first moves which trap the unwary by almost, but not quite, solving problems. The thematic possibilities in tries have been studied for more than twenty years. A typical elementary try scheme may involve moves of a particular White piece, any move of which would at first glance appear to solve the problem; closer study reveals, however, that each move of the White piece except the key obstructs another White piece and so is defeated. No. M-7 by the Yugoslav carries things a step further. It illustrates White correction. A random first move of either White Rook is defeated by 1 . . . . Qd6. Correction moves by the White Rooks either prevent 1 . . . . Qd6, or provide a mate for this defense. Six of these corrections are defeated because they obstruct White in some way; each White Rook interferes with the other one twice and with the g8 Bishop once. See No. 67 for oppositional play that occurs after the key, actually rather than virtually.

M-8



Mate in Two

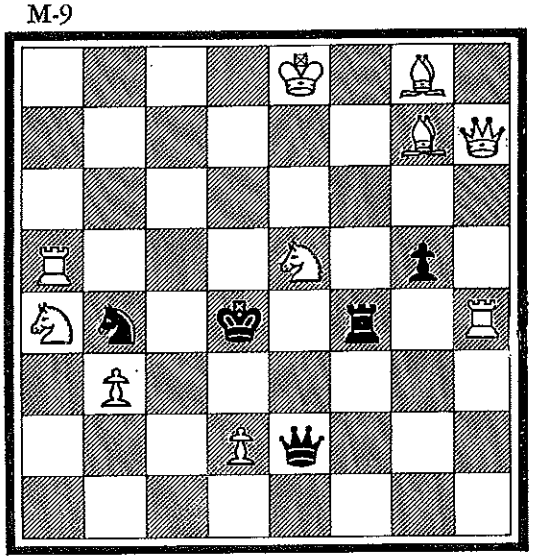
by Barry P. Barnes

First Prize, *ex aequo Die Schwalbe*, 1957

In No. M-8, a random move by the f3 Bishop up the f3 . . . . c6 line, represented by the try 1.Bc6, threatens 2.Nf3 but is defeated by 1 . . . . Qxf2. The Bishop corrects its random move error by substituting new threats — a device known as "threat correction." 1.Bd5 threatens 2.Qe6, and 1.Be4 threatens 2.Qf5. The reader should determine which of these two Bishop moves solves the problem. Each gives a flight square and unpins a Black Knight. The resulting play will be referred to in connection with a later discussion of mate transference. For now, notice how certain mates appear more than once.

Ideally, a thematic try should be at least as obvious as the key so that a solver will not be likely to overlook it. And the try should be defeated only by a single, preferably inconspicuous, defense. The well-known English composer has himself published a number of books on the chess problem.

M-9



Mate in Two

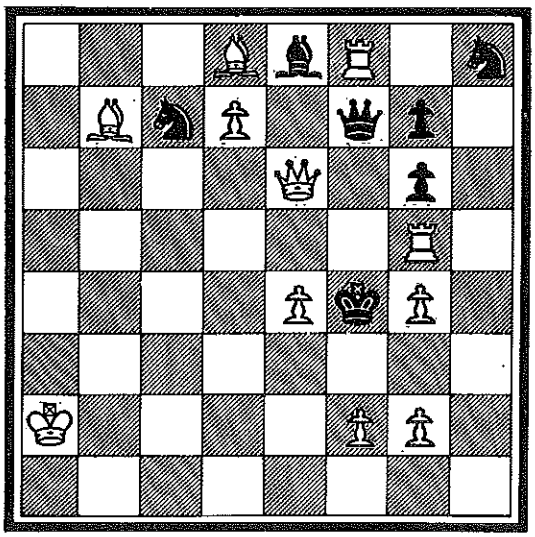
by V. N. Ovchinnikov

First Prize, *64*, 1928

There is nothing new about changed play in the two-mover, but most of the pre-1940 problems thematizing changed play are mutates in which all Black moves possible in the diagrammed position are set with replies, the key then changing one or more of these replies. During the 1940's, composers, seeing that non-complete block settings allowed more freedom of action, increased their systematic study of changed play in a pervasive and concentrated effort that has continued to the present.

No. M-9 by the Russian is a classic example of changed replies to Black checks. In the diagrammed position the solver can hardly fail to see the checks 1 . . . . Qxe5+, 1 . . . . Qh5+, and 1 . . . .Qb5+, which are set with 2.Bxe5, 2.Nf7, and 2.Nc6, respectively. The key beautifully stops these set mates but provides new ones.

M-10



Mate in Two

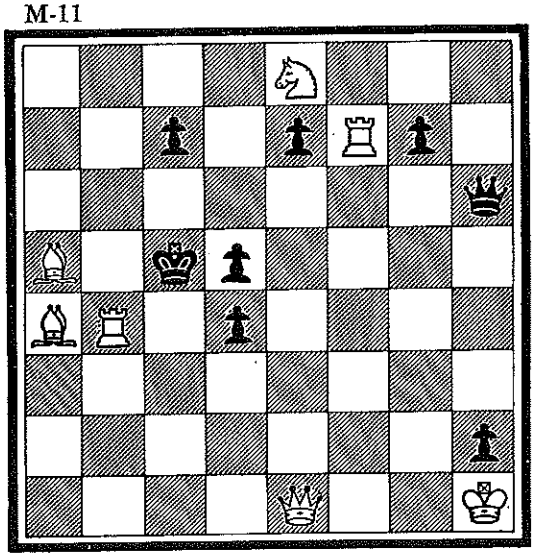
by Robert E. Burger

First Prize, *American Chess Bulletin*, 1955

The composer of No. M-10, see H-18, by using a thematic try, shows repeated changes of the mates following 1 . . . . Qf6 and 1 . . . . Qf5. One pair of mates is set for these defenses, another pair occurs in the play following the try, and a third pair occurs after the key. Notice the dual avoidance throughout and the repeated participation by the c7 Knight.

Sometimes certain modern problems are criticized because they can be solved without seeing all that the composers intended. For example, a solver may overlook thematic set play or try play in a problem and still find the key. Or he may not arrange cyclical play (as in No. M-5) in a way that will reveal to him the composer's whole idea. The answer is that although a composer presents an idea as clearly as he can, the solver must develop his powers of appreciation as must connoisseurs of other art forms.

M-11



Mate in Two

by Arnoldo Ellerman

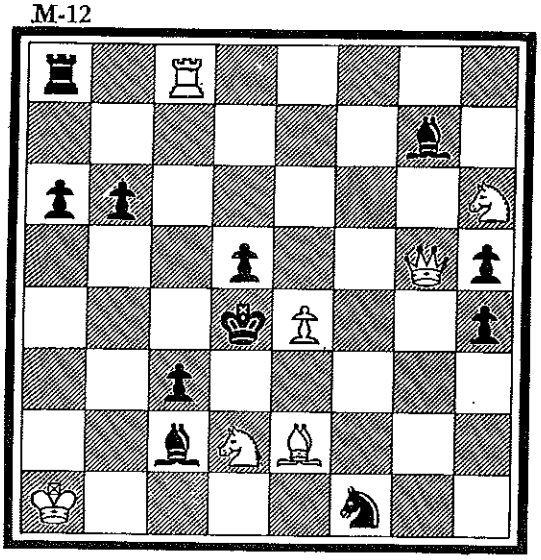
First Prize, *L'Italia*

Scacchistica, 1951 (version)

No. M-11 shows changed play of a different sort, mate transference. In mate transference it is the defenses that are changed, not the mates. The mates set for the Black interferences 1 . . . . Pg6, 1 . . . . Pe6, 1 . . . . Pc6, and 1 . . . . Pg5 reappear after the key as mates following quite different Black defenses.

Looking back at No. M-8, the careful reader will see mate transference embellishing the try scheme. The mate threatened by the try 1.Bc6 (2.Nf3) reappears in the play following the 1.Bd5 try (1 . . . . Nc7 2.Nf3) and again in the play after the key (1 . . . . Ng3 2.Nf3). There is a repetition of the mate 2.Pxd4, while 2.Qe6 and 2.Qf5 each occur once as a threat and again as a mate following a defense.

M-12



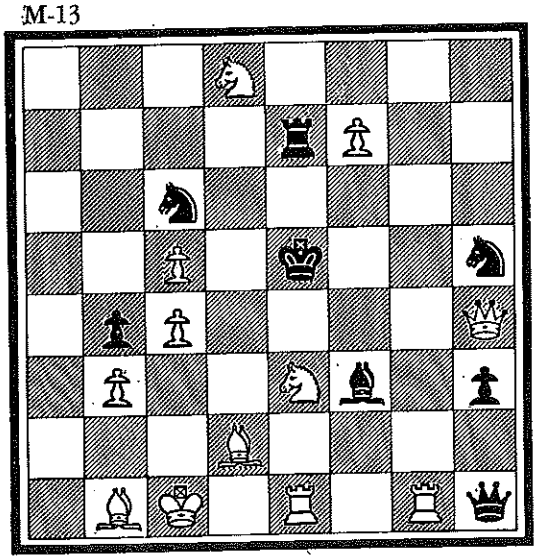
Mate in Two

by Leopold Szwedowski

First Prize, *Sportowiec,* 1959

No. M-12 is a complex blend of changed mates and changed defenses (mate transference) worthy of detailed study. The mates 2.Nf5 and 2.Qxg7 occur after 1 . . . . Be5 and 1 . . . . Ne3 in the set play and 1 . . . . Rxe4 and 1 . . . . Bxe4 after the key. These new defenses have mates set for them, and 1 . . . . Be5 and 1 . . . . Ne3 have new mates after the key. In related byplay, the mate for 1 . . . . Pxe4 is changed by the key from 2.Rc4 to the longshot 2.Qd8, while the c8 Rook returns to c4 after the key in response to a new defense. In view of the difficulties the composer probably encountered in making this problem sound, the pure mate after 1 . . . . Kxe4 comes as a surprise.

M-13



Mate in Two

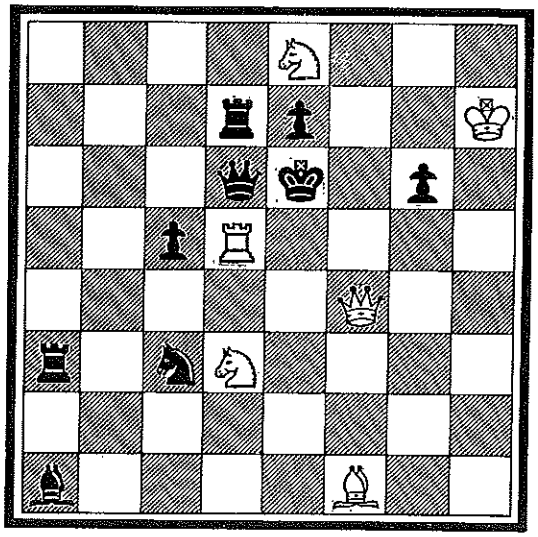
by Ferenc Fleck

First Prize,

Alain White Memorial Tourney, 1952-1953

A composer tries to make his thematic set play stand out so that the solver will not overlook it. When the thematic set defenses consist of violent moves, such as the checks in No. M-9, there is little doubt that they will be noticed. When the set defenses are less aggressive Black moves, the composer is justified in assuming that the experienced solver will examine those Black moves likely to be of thematic importance. In No. M-13, 1 . . . . Nd4, 1 . . . . Nf4, and 1 . . . . Nf6, are self-blocks in the set play leading to 2.Ng4, 2.Qh8, and 2.Rg5, respectively. The stunning key effects about as complete a change as could be imagined. Neither the set defenses nor the set mates are used after the key (with the incidental exception that a set mate reappears as the threat), and even the theme is changed. Can solvers find the slight thread connecting set and post-key play?

M-14



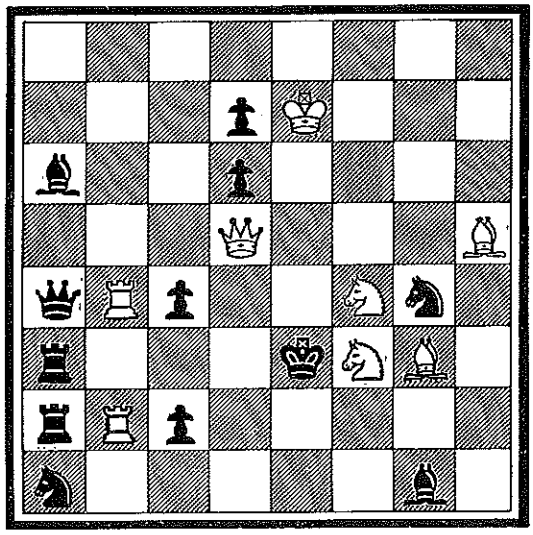
Mate in Two

by Eric M. Hassberg

Honorable Mention, *Dziemnik Lodzki*, 1948

In the set play of No. M-14, 1 . . . . Qxd5 and 1 . . . . Nxd5 lead to 2.Ng7 and 2.Bh3, respectively. After the key, these defenses lead to the same two mates, but the mates are in reverse order. This reversal of mates is called "reciprocal change." The way the change is brought about in this particular problem involves the effect of the key on potential dual avoidance strategy. The key thematically closes the line d5 . . . . f5, closes the masked line a1 . . . . g7, closes the line f4 . . . . d6, and opens the masked line a3 . . . . h3. Before the key, 1 . . . . Qxd5 guards f5 and 1 . . . . Nxd5 opens a line to guard g7. But after the key, 1 . . . . Qxd5 unblocks d6 and 1 . . . . Nxd5 opens a line to guard h3.

M-15



Mate in Two

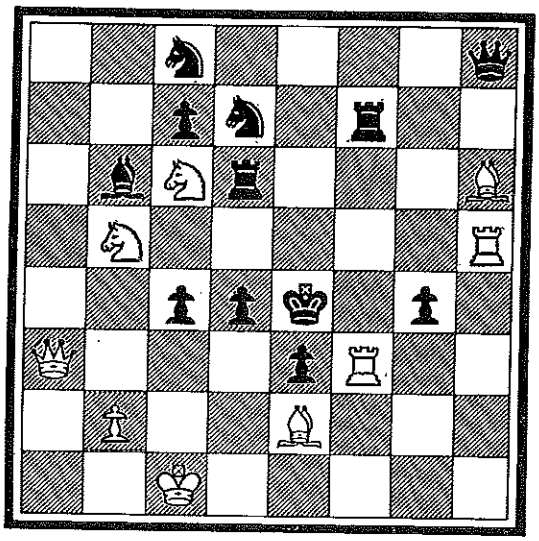
by Ludovit Lacny

First Prize, Przepiorka Memorial Tourney, 1950

Related to reciprocal change is cyclical change. In No. M-15 imagine that the defenses 1 . . . . Pc3, 1 . . . . Pc1Q, and 1. . . . Nh2 form a cycle. These defenses among them allow the same mates after the key as they do in the set play except that each mate is shifted to he next defense in the cycle. A strategic thread running throughout the set and post-key play is the opening of White lines of guard.

Every important trend in the two-mover in recent decades has met some degree of resistance before being generally accepted since changes in attitude in the problem world do not come easily. One can only guess what the trends of the future will be. One trend might be the systematic exploration of the possibilities inherent in intentional duals, an idea already yielding some interesting work. But whatever comes, we can be sure that the two-mover will not stand still.

M-16



Mate in Three

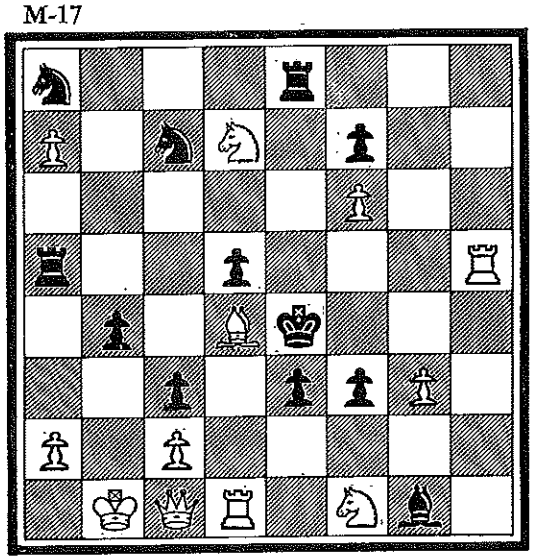
by Robin C. O. Matthews

First Prize, *British Chess Magazine*, 1968

The modern three-mover has not quite kept pace with the modern two-mover in theoretical and practical development, partly because a higher degree of skill in construction is required of composers. Nevertheless, a number of leading composers have done some astonishing things in the field of modern three-move composition.

In No. M-16, by the Englishman, if one examines the play following 1 . . . . Ba5, 1 . . . . Ne5, and 1 . . . . Rxh6 in that order, he will see that the three White moves Qc2+, Rxe3+, and Nc3+ are arranged cyclically so that the mating move of each variation becomes White's second move in the next variation. Such cyclical repetition of White moves has been shown in a flurry of problems in recent years, but this problem carries the idea further. The additional defenses 1 . . . . Qxh6, 1 . . . . Nc5, and 1 . . . . Rxc6 lead to a reversal of the foregoing pattern!

M-17



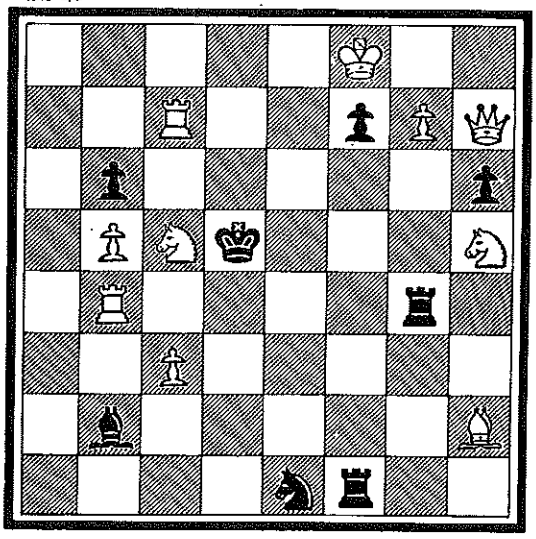
Mate in Three

by Lev Loshinsky

First Prize, *Schach*, 1956

A sophisticated group of modern mechanisms involves the general idea that two or more White second moves of similar general effect are separately forced by specific Black first-move defenses because of the particular potential of Black second moves for which provision must be made. One of this group of mechanisms is the Munich theme, in which each of Black's first moves deprives Black of one of his potential second-move defenses so that White can safely deprive himself of the mate provided (after the key) for that defense. No. M-17 is a majestic example. The provided mates (in this particular example before the key as well as after the key) are 1 . . . . Ne6 2.Re5, 1 . . . . Nb5 2.Nc5, and 1 . . . . Pf2 2.Qxe3. Those three potential Black defenses are blocked by 1 . . . . Re6, 1 . . . . Rb5, and 1 . . . . Bf2, respectively, so that White's second moves can block the respective provided mates. See No. H-14 for comments on this prominent Russian composer.

M-18



Mate in Three

by Lev Loshinsky and Vladimir Shiff

Kubbel Memorial Tourney, 1953 (version)

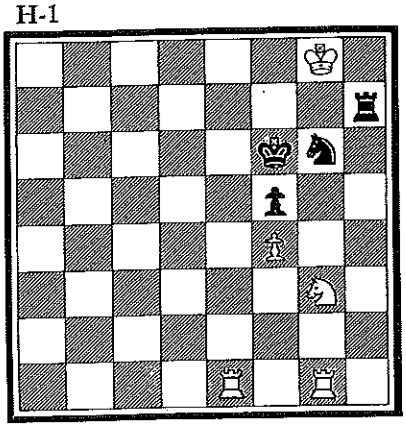
No. M-18 by the two Russians is one of the best existing three-movers featuring changed play. It has a theme related to the two-move reciprocal change theme. A solver of some experience may guess that the Black Rooks will interfere with each other and so be led to the continuations set for the thematic defenses 1 . . . . fRf4 and 1 . . . . gRf4. A thematic try emphasizes the set play. (Incidentally, in two-movers it is a good idea to emphasize set play by having it follow tries whenever possible.) The solver of No. M-18 should try to see the relationships between the set play and the post-key play before referring to the solution.

This chapter has been aimed at the potentially serious student of chess problems, and consequently some difficult reading has been unavoidable. But a close study of the text together with the complete solutions of the illustrative problems may be for some a truly mind-expanding experience.

CHAPTER VIII

The Hall of Fame

H-1



It originally had a Black Rook at c7 apparently for no purpose other than to give even strength to each side.

Mate in Three

by Abu'n Na'am

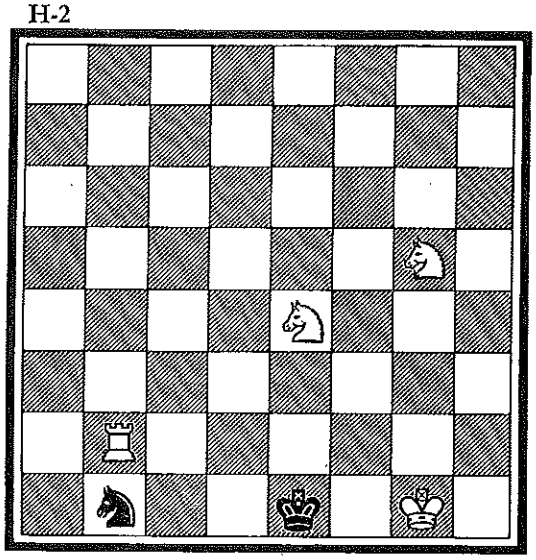
So far as we know, there is no Hall of Fame either for chess problemists or for their creations. We do not intend to be arbiters in such a selection, but feel that there ought to be such a pantheon. We hope that, having made a beginning, others will argue over what works and what composers should be added or deleted.

The problems selected here are not intended to be the best or the world's most acclaimed, but are problems which in their time have appeared as milestones in the progress of the chess problem, have opened the way for new themes and developments, or are the creations of composers who deserve inclusion, whether or not the chosen sample of their work has been widely heralded.

This one has been used as a leadoff problem in a number of books on chess. It was ancient even in the collection made by the Arabian Ad Adli, circa 840 A.D. Problems of its kind are usually dramatic instances in which White escapes immediate disaster by a perfectly coordinated attack in which his forces just suffice to succeed. This, after all, is the real significance of the model mate and it will be noted that such mates must have been respected even thousands of years ago. The solution to this one still holds charm. *See Chapter II.*

One of these old collections called *Bonus Socius* led to the formation in Philadelphia in 1913 of the society, Good Companions, named after it. This organization came to have a world-wide membership and exerted a vast influence on the field of chess problems during the next twenty-five years.

H-2



Mate in Three

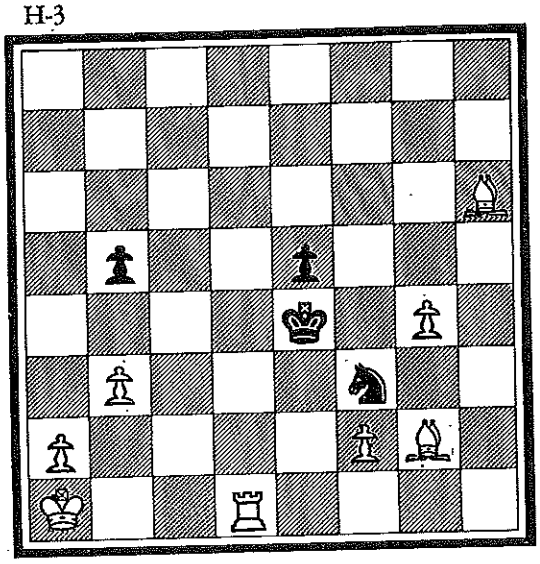
by Alfred de Musset (1810-1857)

This problem, oft-repeated in many anthologies, is in a way a milestone. It bridged the gap between the chess problem as a betting proposition and an art form. It is well known that two Knights and a King cannot mate a lone King. It took a famous nineteenth-century poet to show that an artist could do it, if not a player. It may have been just proper timing or the attention brought to the chess problem by de Musset's prominence, but the emergence of the chess problem from its *Bonus Socius* days to its acceptance as an art form dates from about the period of the publication of this problem.

This simple idea has been molded into what Pal Benko called a true "poetry of chess" in Nos. 24 and 56.

The Original Indian Theme

H-3



Mate in Three

by the Reverend H. A. Loveday (1815-1848)

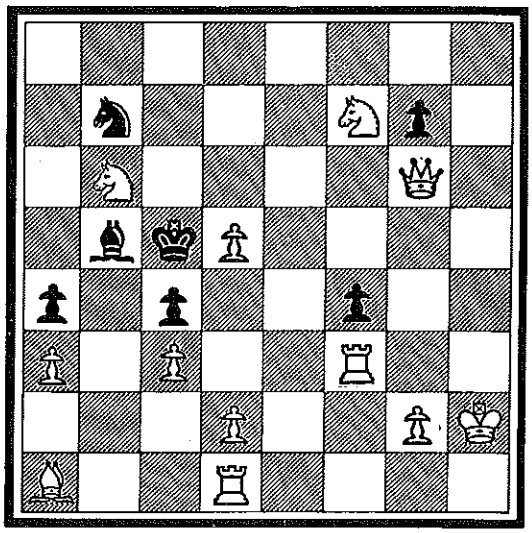
Chess Players Chronical, February, 1845

This probably is the most famous chess problem ever composed. The Reverend Loveday gave birth to the idea under an assumed name, perhaps being rather ashamed of one of the only three of these frivolous things he ever did. It created an immediate sensation and its tactic became known as the Indian theme, not because of a piece ambushing itself, but because its author was an army chaplain stationed in Bengal, India.

The original problem had an extra Black Pawn at b7 and was a four-mover, its author believing that this additional complexity would further conceal his one great and original idea. In spite of this drawback, the idea shined through and showed the chess world of his day that a new dimension could be added to the chess problem. The original has been ridiculed and improved upon since by generations of composers. *See Chapter I, No. 12.* This does not detract from the inspiration of the Reverend Loveday, who led the way not only for imitators, but for the creators of many other themes to follow.

The Original Bristol Theme

H-4



Mate in Three

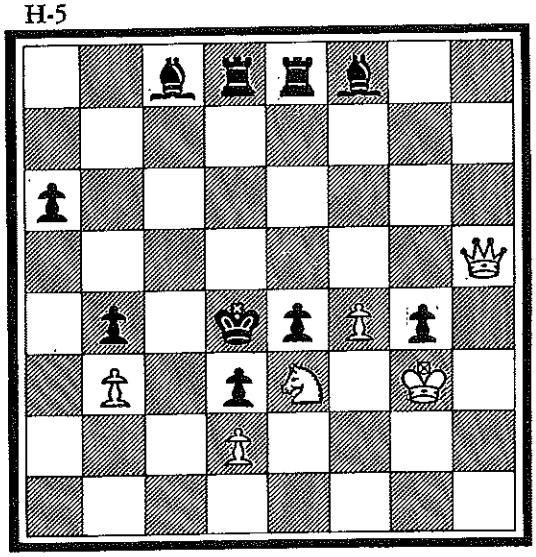
by Frank Healey (1828-1906)

First prize, Bristol Tourney, 1861

Next to the original Indian theme, this problem probably created the greatest furor in the small world inhabited by chess problemists. Frank Healey entered it in the English Bristol Tourney of 1861. It did more than win first prize. The original tactic, without which White cannot achieve his objective in three moves, was so admired and imitated that the idea came to be called the Bristol theme. There is no question of stalemate as in the case of the Indian theme. As in that theme, a piece crosses a critical square, but the purpose of the line clearing key is not to allow some other piece to use that critical square as a masking device, but to allow the mating piece to arrive at that square. Mr. Healey showed that the Indian theme was not the last word in originality as displayed on the sixty-four squares of the chess board, but only the beginning. *See Chapter I, No. 10* for an economical presentation of the same theme in a miniature of two moves.

The Organ Pipes

H-5



Mate in Two

by Sam Loyd

Boston Gazette, 1859

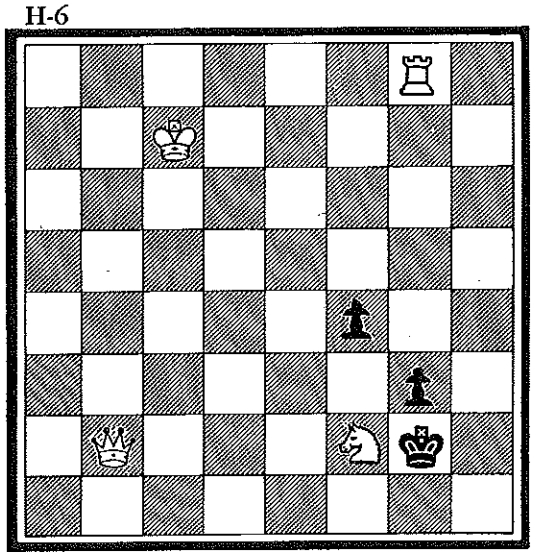
Another problem by the sixteen-year-old Loyd which achieved world acclaim. He discovered he could double up the simple interference which Nowotny had presented three years before and achieve what was to become one of the most complex of all two-move themes.

It became known as the "Organ Pipes," and as Alain White said, "Those four Black pieces have all the dignity and symmetry of an organ standing against the wall in a large room dotted with Kings and Queens and their court . . . No more striking example could be found to illustrate how, through frequent use, an idea rises to the dignity of a theme."

Loyd's original was in three moves — the first move, a Rook sacrifice. Two years later he made the same problem into the above two-mover feeling, as in the case of the original Indian theme, that the added move did nothing to increase the merit of the original idea in Forsyth notation below: *See Chapter VI, No. 113*

4brrb-8-2pR3P-4p2Q-5kpP-3P1pN1-5K2-8. Key — Rd4+, PxR forced: 2.Qc5 waiting, etc.

H-6



Mate in Three

by Sam Loyd (1841-1911)

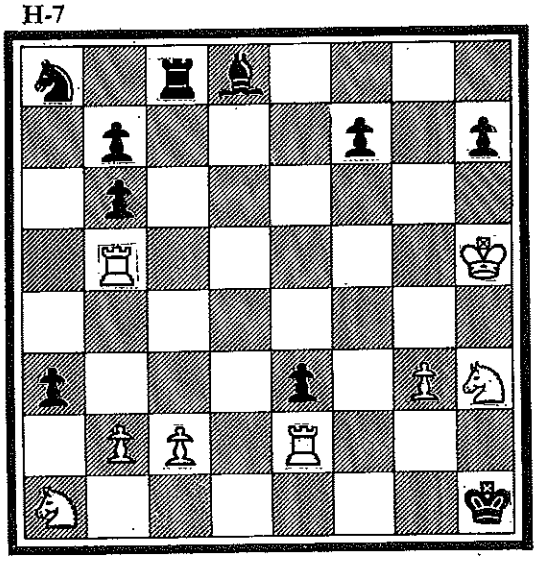
First Prize, *Chess Monthly*, 1857

The above appeared for many years in the *Encyclopedia Britannica* as an example of what a chess problem is and, we might add, of what it ought to be. The key gives the King star flight, an escape into the four diagonally adjacent squares, a distinction in the eyes of many judges. Each of these moves of the Black King presents White with what is virtually a complete two-move problem by itself, portraying four distinct styles of composition: the brilliant sacrifice; strategic play; the waiting principle; and long reaches required of a mating piece.

The key is a check — no fault in our eyes — for assault is the essence of the game and, if the desired mate becomes even more elusive by direct attack, so much greater the genius of the composer.

Excelsior

H-7



Mate in Five

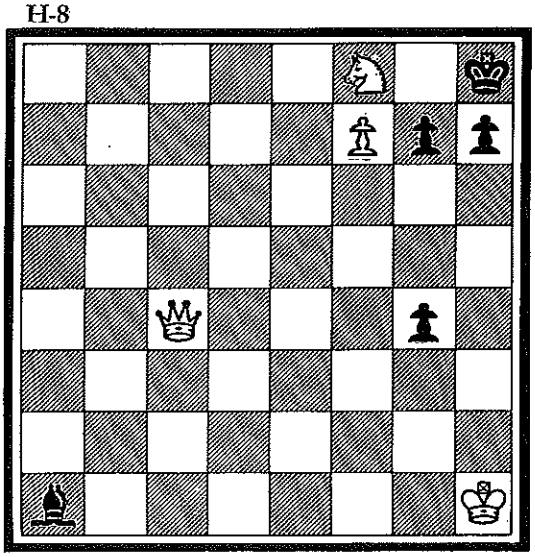
by Sam Loyd, 1858

This remarkable and famous problem is one that must be accomplished in five moves because in no lesser number can a lowly Pawn rise upwards and upwards until it becomes a Queen.

At the Morphy Chess Club in New York there was a member who bragged that he could merely look at a problem and tell the principal piece with which the mate was accomplished. Loyd bet him a dinner that he could devise a situation in which, after analyzing it, this "expert" would not even be able to name a piece which did not give the mate. His friend selected the Queen's Knight's Pawn as the most improbable piece — and paid for the dinner.

It is almost incredible that this Pawn cannot be stopped in its advance unless Black succumbs to a mate in less than five moves. The task has been accomplished by many composers since, but never, we think, so delightfully.

H-8



Mate in Three

by Sam Loyd

Leipziger Illustrierte Zeitung, 1869

Dubuque Chess Journal, 1878

If I had to choose one favorite among all chess problems I have studied, this would be it. It was set up for me by a friend who did not know it was one of the great classics; I gave up, thinking there must be an error. I have always regretted not having tried harder to solve this justly famous masterpiece.

It is an example of the "opposition theme." Edgar Holladay points out, perhaps for the first time, that if the set play after Bb2 and Be5 is considered, the total oppositional play of the Queen requires her to visit every station on the diagonal line b1 to f5 in pursuit of her man.

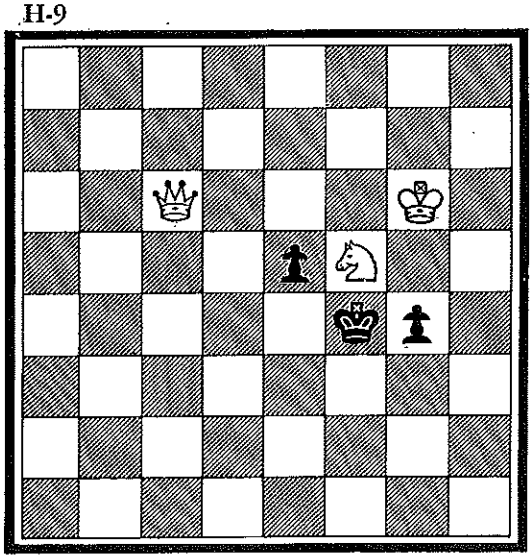
Not even the apparently out-of-play White King is useless. He must be exactly where he is and no place else to prevent a dual that would be a flaw in anything so perfect as this well-cut jewel.

When solved, it will be readily apparent why it is called "The Love Chase."

— T. S.

Triplets

H-9



Mate in Three

by Louis H. Jokisch (1851-1938)

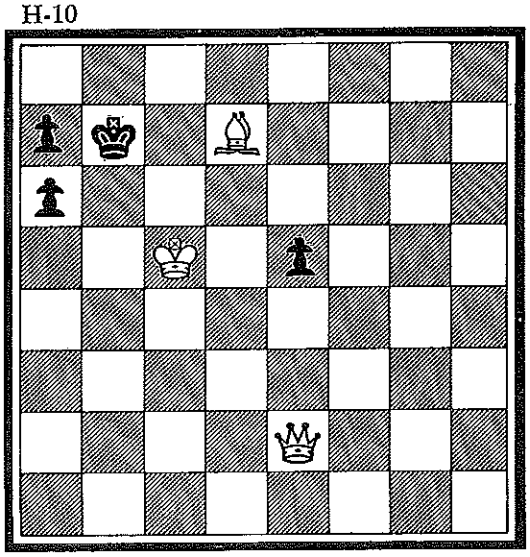
Nashville American, 1888

This one was used by Kenneth S. Howard as a frontispiece for his collection of 200 *Spectacular Chess Problems.* It became a classic, as Howard said, "by pure chance," because it was the first problem, perhaps, to have a twin. B. G. Laws discovered that by shifting all pieces one square to the left an entirely different problem with a different key was achieved. He published it as his own with "Apologies to Jokisch." It was then discovered that by moving the position two squares up and one to the right a third and different problem results. It deserves inclusion here, not on its merit as a problem, but as a first of its kind.

Jokisch (1851-1938), lived in Illinois and was devoted to chess and music. A talent for the latter and for mathematics seem to be concomitant talents in a large percentage of chess masters.

Tourton-Doubling

H-10



Mate in Three

by Otto Wurzburg

British Chess Magazine, 1896

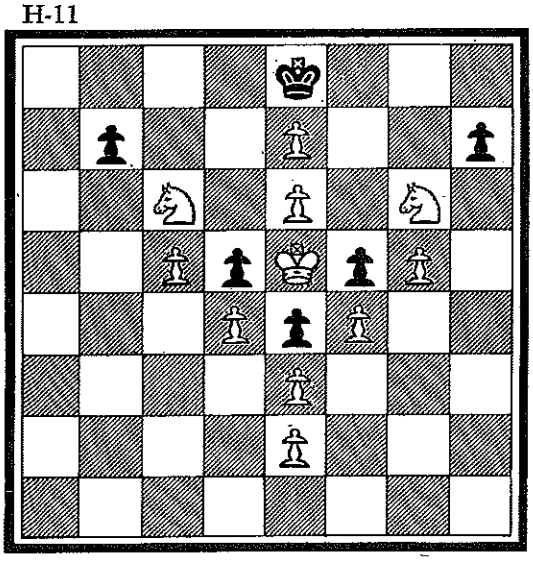
Frist Prize, Loyd Memorial Tourney, 1913

This famous problem was used as the lead problem of *Chess Problems* by Lipton, Matthews and Rice, 1963. It has been published innumerable times in chess columns and chess books.

It is based on an idea first conceived by the Englishman, Henry Turton, some one hundred years ago. Imitations of the so-called "Turton-Doubling" theme have become commonplace, but we believe that this portrayal is a classic refinement of the idea in economy and simplicity. We believe much of its distinction comes from the fact that it displays an unexpected prime mate in a minor variation. It would result in an ideal mate with two Black pieces participating, except for the presence of the Black Pawn at e5.

Retrograde Analysis

H-11



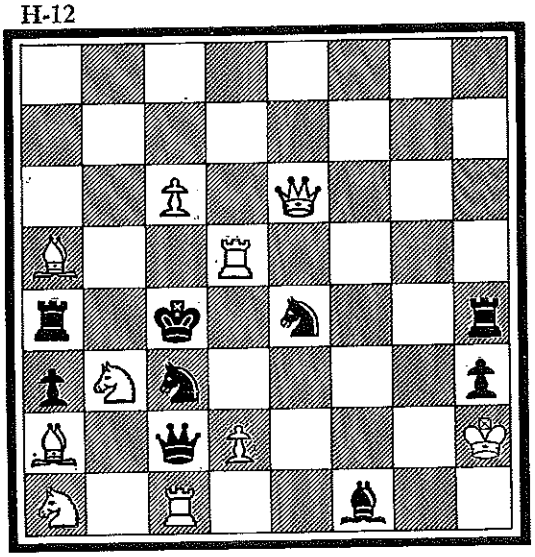
Mate in Two

by Thomas R. Dawson (1889-1951)

Falkirk Herald, 1914

This composition of Dawson's is another which became a classic. It is a task in figure symmetry which pictures a hanging chandelier. What makes it really remarkable, however, is that the position makes possible a retrograde analysis that discloses necessary knowledge about Black's previous play.

H-12



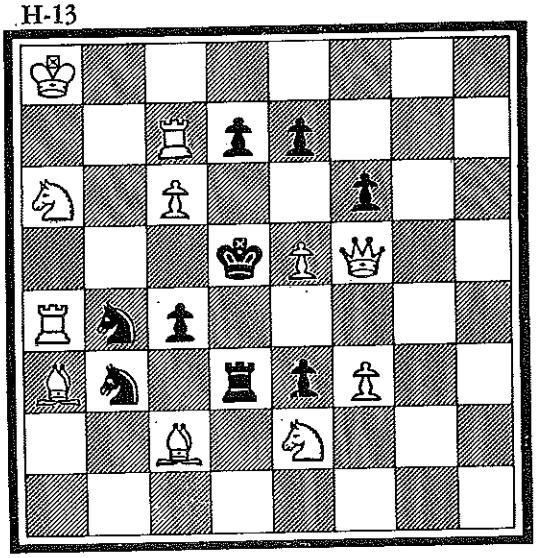
Mate in Two

by Comins Mansfield (1896-)

First Prize, *Hampshire Telegraph and Post*, 1919

At the time of its publication this problem was highly acclaimed by chess problemists. H. Weenink in his book *The Chess Problem* said, "In many ways Mansfield's creation attains the highest place in modern two-move composition." Whatever the case, Mansfield has many fans who claim he is the "greatest ever." He is President of the Problem Commission of the International Chess Federation, known as F.I.D.E., and has earned a place in anyone's hall of fame whether this particular prize winner among his hundreds deserves a place or not.

H-13



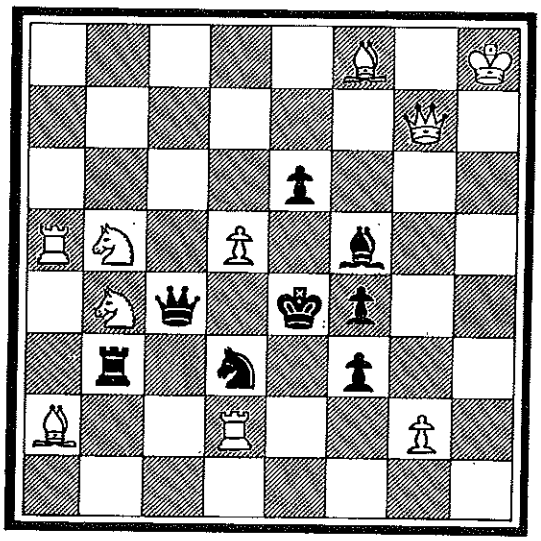
Mate in Two

by Adolph J. Fink (1890-1956) and
James F. Stimson (1883-1958)
First Prize, *Good Companions*, 1920

This problem has also made history. It was the first accomplishment of the task of eight self-blocks. As will be seen, the position is a complete block. Perhaps some of the attention given to this problem is due to the fact that Mr. Stimson, like Gaugin the painter, expatriated himself to the South Sea Islands and changed his name to Ua Tane. He believed this problem to be of supernatural origin. He had made several seven-blockers and thought that eight might be possible. He sent these ideas to his friend Fink to whom the eighth self-block came in a dream, but without a key. Ua Tane discussed this with a medium and the same night dreamed of the needed key. As Alain White says, "Whatever the reader may think, the problem itself is proof that someone was inspired."

Triple Pins

H-14



Mate in Three

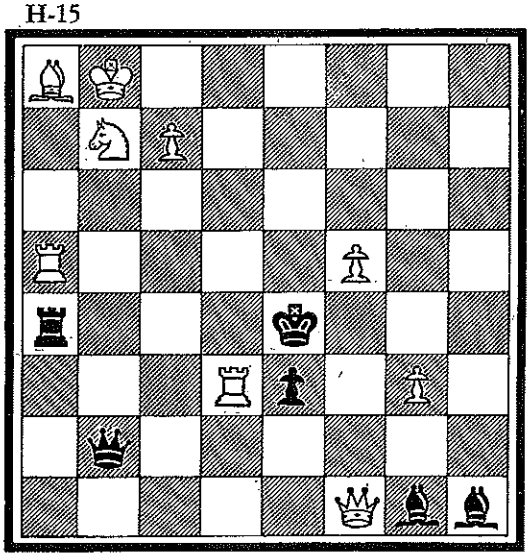
by Lev Loshinski (1913-)

First Prize,

Sverdlovsk Sport Committee Tourney, 1946

This and the following problems are included here not only because they are gradually becoming classics, but because their composers deserve a place in any Hall of Fame on the basis of the quality of the lifetime production of each. Loshinski is considered by more of his peers, perhaps, than any other, to be the foremost contemporary composer. This is an example of three triple pin models with anticipatory half pins by the Russian mathematician.

H-15



Mate in Two

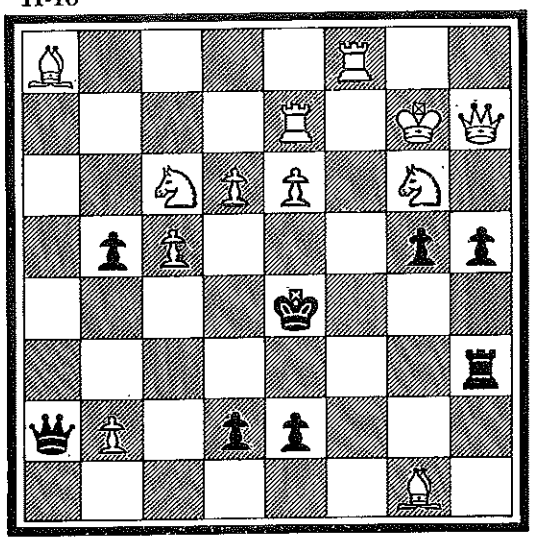
by Arnoldo Ellerman (1893-1969)

First Prize, Guidelli Memorial Tourney, 1925

This is one of the world's most famous two-movers, and Comins Mansfield considers it the best two-move problem ever made. The Argentine's most famous composer has given this one everything a solver should want — a fine key, several close tries, a memorable collection of variations, and attractive construction. The two main variations (1 . . . . Qd4, 1 . . . . Qe5) combine unpinning of the White Knight with self-blocks permitting White interference mates. But the supplementary play is so beautiful that the term "byplay" hardly does it justice.

— E. H.

H-16



Mate in Two

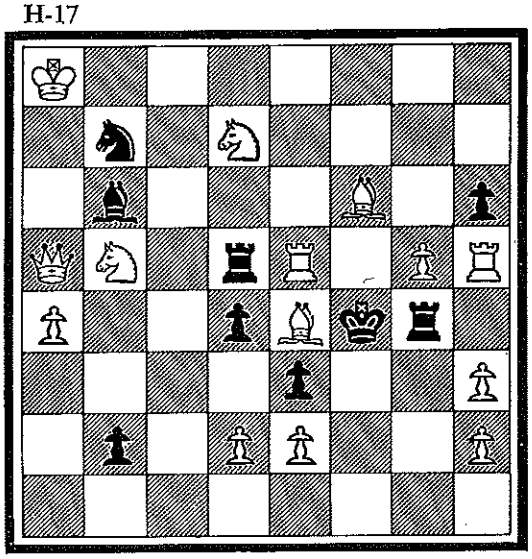
by Israel A. Schiffmann (1903-1930)

First Prize, *London Observer,* 1928 (version by Vaux Wilson)

This is a version of one of a small number of unforgettable problems composed by the Romanian, Israel A. Schiffmann before his untimely death at the age of twenty-six. Some thirty-five years after this problem's first appearance, Vaux Wilson, an American composer who has devised a much-discussed method of evaluating problems by assigning numerical values to their strategic elements, added the 1 . . . . Qxb2+ 2.cSe5 variation.

—E. H.

H-17



Mate in Three

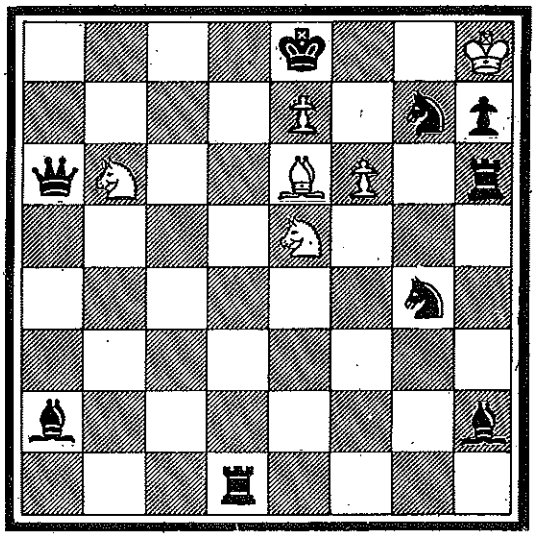
by Vincent L. Eaton (1915-1962), and

Gerald F. Anderson (1898-)

First Prize, *British Chess Magazine*, 1953

The American, Vincent L. Eaton, and the Englishman, Gerald F. Anderson — both among the world's ablest composers of complex three-movers — together composed several titanic three-movers during the 1950's while Anderson was with the British Embassy in Washington. In the six mainplays in No. H-17, interferences and obstructions on three potential "bent lines" of Black check allow the White Knights and g5 pawn to move off these lines. The two composers spent an aggregate of about three hundred hours creating this masterpiece!

H-18



Mate in Two

by Edgar Holladay

Second Prize, British Chess Problem Society, 1965

In our Hall of Fame we have chosen Mr. Holladay to represent all contemporary American composers. We also salute E. M. Hassberg, Isaac Kashdan, Kenneth Howard, Vaux Wilson, Neumann Guttman, Nathan Rubens, Walter Jacobs, Robert Burger, and Eugene Albert. The awarding judge commented, "Eight distinct model mates in a perfect pattern by the dual avoidance of four pairs of Black captures." We know of no other two-mover with more than six models without concurrency. (Concurrent models are those achieved by a White piece on different squares of the same line with the Black King and on the same side of him, the other White force being unchanged.) In this strange and outstanding selection with its tiny White force, two of the four threats result from the key's Nowotny interferences.

1) Key — Nh3

PxN forced: 2. Kf2, Ph2 forced: 3. Ng3 Ideal Mate. Key takes a flight square but offers a piece. *See Chapter II.*

2) Try: Qe3? Defended by Pc5
Key — Na6

If Pc6: 2. Pc5 ideal mate
KxN Pc5 discovered check model
Pc5 Qe6
Kc6 Qe6

3) Key — Nc3 Thr. Nd5 model

If Kf4: 2. Qf2 prime mate
Pd2 Qg3 model mate

The model mate in Variation No. 1 is a mirror mate, all eight squares about the Black King being vacant. It is also a model mate because none of these squares are guarded twice. It is thus a primary model mirror mate known as a "prime mate," but it is not an ideal mate because the Black Pawn at h7 does not participate and serves only to prevent a cook. The mate in Variation 2 is just a simple model as described in Chapter II.

4) Key — Be2

If Kb6: 2. Qa5 + KxQ: 3. Bc7 mod. echo
Kb7 Qa6 mod. echo
Kc6 Bf3 mirror
Kb7 Qc8 +, KxQ Ba6 mod. echo mirror (prime mate)
Kb6 Qc7 mod. echo

See Chapter II for explanation of "echo" and "mirror" mates. See problem No. 59 for long range echoes.

5) Key — Na8

Kd6 forced: 2. Kd4, Kc6 forced: 3. Qd5 Not a mirror mate because White Queen is in a square adjacent to Black King. Not a model mate because C5 is guarded by both King and Queen. But one with a surprising and pleasing appearance.

6) Key — Qe3, waiting

If Pa5): 2. Qc1 +, Kd4: 3. Nc6 model
Kb5 Qc6
Kb5 Nd7, Pa5 Qxd3 ideal mate
Pd2 Qe4 +, Kc5 Qb4 prime mate

7) Try: Qf5? Pe3
Key — Qg6, waiting

If Kc2: 2. Nf2, Kc3: 3. Qc6 model
Pe3 Nf4, Ke1 Qg1 model
Ke2 (1) QxP, Kd1 Nf2 mod. echo
Kf1 Nd2 mod. echo

Bohemian multiple model classic. The echoes in the last variation are not mirrors because the King is on the sideboard and in a true mirror mate he should be surrounded by eight empty squares. *See Chaptel II, Diagram F.*

8) Key — Qb7

If Kf6: 2. Rh6 ideal mate
KxR Qh7 ideal mate

Bohemian four piece classic.

9) Key — Bc3

If QxR: 2. Bd2 model
Qd6 + Bd2 pin model
Kg5 QxQ
Kh5 QxQ

See Chapter II, Diagram I.

The Bristol Theme —

10) Key — Rc8
KxP forced: 2. Qc7

is the moving of a piece to a position where he is useless, but in doing so, clears his line for another teammate which does have the power to deliver mate on what is called the "critical square," on this line. The tactic is more subtle in a three-move problem. *See Chapter II, Diagram A, and Chapter VIII, No. H-4 for the original.*

11) Key — Ke2

If Re6 +: 2. Be3 +, Kb2: 3. Qc1 mod.
Ra2 + Bd2 +, Kc2 Qc1
Bd4 Be3 +, any Qc1
Ra1 Be4 +, Ka2 Qg8

Key allows check and gives two flight squares, a desirable feature in a key move.

The Indian Theme

12) Key — Bg8

Pc2 forced: 2. Rf7, Ka2 forced: 3. Ra7 *See Chapter VIII, No. H-3* for the original illustration of this famous theme. The key piece does not, as in the Bristol theme, make way for a more effective piece, as in

No. 10. Rather, it must be ambushed temporarily behind what is known as the "critical square." It must move through this square in order that the ambushing piece may occupy it to prevent a stalemate. After Black is forced into the trap, discovered check is delivered with instant and devastating effect.

13) Key — Pg8 (promotes to N)
Pb5 forced: 2. Ne7, KxN forced: 3. Nc6

An "inset" is a theme, maneuver, or complete two-move problem which appears as one of the variations in a problem of three or more moves. In this case, the maneuver is the necessary masking of the White Bishop which only a Knight can perform. It is not an Indian theme because the key piece does not move through a critical square. *See No. H-3.*

14) Try: Qh5? Pf5!
Key — Qh7

If	Pg1(N):	2. Qh2	(a switchback)
	Pg1(Q)	Qc2	
	Kg1	Bc5	
	Pf5	Qa7	

15) Try: 1. Na5, Kb4: 2. Qc2, Ba2!
Key — Ne4 Thr. 2. Nd4

If	Kc4:	2. Qa6, Kb3:	3. Qa2
	BxcN	QxB, Kb4	Qa4
		Kb2	Qc3
	BxeN	Na5, Kb4	Qc4
		Kb2	Qc1
	Kb2	Qh8, Kb3	Qc3
		Kc2	Qc3
	Kc2	Nb4, Kb3	Qc3
		Kb2	Qc3
	Bc4	Qh8, any	Qc3

Variation No. 1 concludes in a mate that is not ideal because all pieces do not participate; not prime, because WK plays no part; not a mirror, because Q is adjacent to King; not a sideboard, because BK is not on the edge. But each square is guarded only once and all White men except K play a role, so it is a simple model mate. *See Chapter II.*

16) Key — Kf3

If	Kd8:	2. Nb6, P any:	3. Rd7 model
	Pf5	Ne6, P any	Rc7 model

The King moves away from, rather than toward, the field of action in both Nos. 16 and 17, a desirable feature in a key move.

17) Key — Kg7

If	Bg2:	2. Rf4,	BxN:	3. Rf8
	Be2	Rb4-b7,	any	Nb6 echo
	Bg4	Rd7-b7,	any	Nc7 echo
	BxN	RxB,	Ka7	Ra5 model
	Be4	RxB,	Kb8	Re8 mirror

18A) Key — Pe8(N)

If	Kxd8:	2. Be7+, Kc8:	3. Nd6 model
		Kxe8	Nc7 model

18B) Key — Ke5

If	Kd7:	2. Nd5, Kc8:	3. Nb6 model
		Ke8	Nf6 model

18C) Key — Kf7

If	Kd7:	2. Pe8(Q)+, Kc8:	3. Ne7 model
		Kxd6	Qc6

American Indian

19) Key — Qc2 Thr. Qh7

If	Rxg7, etc.:	2. Qxh2	
	RxQ	Rh7 model	

Widely acclaimed miniaturization of the theme. *See No. 58.*

20) Key — Rd2 Thr. Ng3

If	Kf1:	2. Rd1, Ke2:	3. Bf3 model
	Pf5	Bf3, Kf1	Rd1 model
	Pf6	Ng3, Pf5	Rg2 model

See Chapter II, Diagram D.

21) Key — Kb2
Pa1 forced: 2. RxP, Ph1 forced: 3. QxP

22) Key — Rg2

If	Pc3:	2. Qe2 mutate
	Nf2	Rg3 added mate
	N random	Qd2 or Rg3 duals
	B any	Qd4 changed mate

23) Tries: Ne7? Bc2!
Ne3? Bd7!
Key — Rg2, Thr.: 2. Ng6+, Kh3: 3. eNf4 model

If	Be8:	2. Ne7, Bg6:	3. eNxg6 model
	Bc2	Ne3, Bf5	Nxf5

Roman theme doubled, with three model mates. Only six pieces! *See No. 60.*

24) Key — Rg5

If	KxR:	2. Qh4+,	KxQ:	3. Nf3
	Kg7	Qe8,	Kh6	QxB
			KxN	RxB
	Bh5	Rg8,	B any	Qd2 duals

25) Try: Rb8+, Kg7: 2. Qb7+, Kf6!
Key — Rb1

If	Kg7	2. Qb7+,	Kh8:	3. Qb2
			Kf8	Ph8(Q)
			Kh6	Ph8(Q)
			Kf6	Rb6

The Bristol theme in three, instead of two moves, embellished by a star flight for Black on his second move. *See H-4 and H-6.*

26) Key — Qa7

If	Kg5:	2. Ne6+,	Kh4:	3. Qf2 mod.
			Kh6	Qg7
			Kg6	Qg7
	Kg7	Ne6+,	Kh8	Qg7
	Ke7	Ne6+,	Ke8	Bh5
			Kd6	Qc7 mod.
	Ke5	Ne6,	Ke4	Qd4 mod.
			Pd4	QxP mod.
	Pd4	Ne6,	etc.	

Much play and many classical mates.

27A) Key — Qh1, waiting

If	Pe6:	2. Qa8,	Kg7:	3. Qh8 "S"
			Ke7	Qd8
			Kf5	Qf3
	Ke6	Qf1,	Kd5	Qc4
	Kf5	Qc6,	Pe6 or Kf4:	3. Qf3
	Kg7	Kg5,	Kf8 or Kg8	Qh8

27B) The Reflection
Key — Qa1, waiting

If	Pe1:	2. QxP waiting "L"
	Ke3	Qc3
	Kg2	Qh1

27C) The Twin Key — Qa4

If	Ke6:	2. Qf4,	Kd5:	3. Qc4
	Kg7	Qh4,	Kf8	Qh8
	Kf5	Qc6,	Kf4	Qf3
	Pe6	Qa8,	Ke7	Qd8
			Kg7	Qh8
			Kf5	Qf3

Loyd once suggested that instead of dedicating compositions, "It would be more appropriate to commemorate events by suitable letter fantasias." So I tried to force the White Queen to follow a route that would trace out an S for Sam, as in 27A; then, without moving any pieces, but viewed in another aspect, would require the Queen to trace an L for Loyd as in 27B. *See Chapter V, Nos. 81A and 81B.*

The Annihilation Theme

28) Try: Rb8? Bg8!
Key — Rg8 Thr. Pa8 (Q) mate

If	BxR:	2. Pa8(Q),	Ba2:	3. Qh8
	Ka2	Rb8,	any	Pa8(Q)

This requires that an entire line must be cleared for the mating White piece, not just partially as in the Bristol theme, but in this case to its extremity where this piece alone may deliver mate. Consequently, any White piece on that line must be sacrificed and the Black piece which captures it must be forced to move off the line. In this case, the Black piece, forced to move, self-blocks as well. If Pawn were not at c2, Rb8 would cook. The Pawn at g6 is necessary or there would be no mate after Ka2.

The Ambush Theme

29) Key — Qa8

If	Kh5:	2. Bf5 model
	Kh3	Bf5 double check model
	Kf4	Qd4

Unlike the Indian or Bristol, in this theme the critical square is already occupied.

30) Try: Kb5? Rg8!
Key — Ka5

If	Pe1 (Q) + :	2. Kb6,	Qb1 + :	3. Nb4
			Qa5 +	NxQ
	Rg8	Nd4+,	Ka7	Nb5 model
	Rg7	Ne7 +,	Ka7	Nc8
	Kb7	Ne7 +, etc.		

Kb5 would work if it were not that WK is on a square from which cN must give mate. So the seemingly more hazardous way of allowing an immediate series of checks must be ventured.

31) Key — Be6

If	Bh5:	2. Bg8, any:	3. Qb2
	Bg4	Bg8, any	Qb2
	Bf3	Qf7, any	Qg8
	Bc2	Qf7, BxP	Qf6
	Bb3	Bf5 waiting	

See No. 69 for explanation of virtual play.
An enticing bit of strategy.

32) Key — Qg3 Thr. Qg8

If	Ka6:	2. QxP, any	3. Qb6
	Ka4	Qc3, any	Qb4
	Bb3	QxP+, Ka4	Qa7 self-block model
	Ba4	QxP+, Ka6	Qb6

Note that this key removes the Q from the field of action, giving Black a flight square.

33) Key — Qh4, waiting.

If	Kd2:	2. Qf2,	Kc2:	3. Nc3 mod.
	Pc3	BxP,	Kb1	Qe4 mod.
			Kd1	Qa4 mod.
	Kxb2	QxP,	Kb1	Qa2 mod.
	Kb1	QxP,	KxB	Qa2

Another deservedly prized example of Bohemian play.

34) Key — Kg3, waiting

If	Pf5:	2. Qh8
	Nc2	Qa8
	N any	QxB

Gamage theme

Note that while diagonal is cleared for Queen, Pawn blocks his own Bishop; that Knight clears file for White Queen, but in so doing, blocks his own Bishop which could have stopped mate. Such interference comprises the Gamage Theme.
In the third variation any move of the Knight except Nc2 is called a random move because it has no effect against the mating capture of the Bishop.

35) Key — Kg8, waiting

If	Qg3+:	2. Rg5	
	Qb8+	Rd8	
	Qb7	Ra5	
	Qc4(a2)	Rf8	
	Qxd5+	Bxd5	

A fine key followed by plenty of action in modern style.

36) Key — Bh8

Nf6 forced: 2. Qg6, Ke5 forced: 3. Qe4 Pin model. Another unexpected key with a quick, old-fashioned punch. Not Bg7, or Knight would not be forced.

37) Set: RxP: 2. KxR
Key — Qe5, Thr. Qb8

If	RxQ:	2. Pb7	
	RxP	NxR	
	Re8	Pb7	
	Nc6	Pb7	

The White Pawn is thrice unpinned.

38) Key — Rh1

If	KxR:	2. Kg3, Kg1:	3. Re1 ideal	
	Kf2	Kh3, Kf3	Rf1 ideal	mirror
	Kf3	Rh2, Kf4	Rf2 ideal	mirror

Many solvers will try many Rook moves before hitting on this key.

39) Try: Rd1? Kb8!
Key — Rc1

If	Ka8:	2. Kc7, any:	3. Ra1
	Kb8	KxP, Ka8	Rc8 mod.
	Pb5	Kc7, Ka6	Ra1 ideal
	Ka6	Ra1	

White seems to be restricting the power of his Rook by this key.

40) Key — Bb5

If	Kd8:	2. Qd6+, Kc8:		3. Ba6 mod.
	Kf7	Kg5,	Kg8	Bc4 mod.
			Ke7	Qf6 ideal

41) Key — Bg5

If	Ka4	2. Qc4+, Ka5:		3. Bd8 model
				echo
			Ka3	Bc1 model
				echo
	Ka6	Bd8, Kb5		Qc4 ideal

42) Try: Kh5? NxB! Ne6? Nd5!
Kf3, Nc6: 2. Bd5 stalemate
Key — Kh3 Thr. Ne6

If	Pd5:	2. Ne6, any:	3. Nc7
	Nc6	Ne6, any	Nc7
	N any	Bd5	

White must move his K. The problem is: where?

43) Key — Qg5

If	KxP:	2. Qf5, Kd5:	3. Rd3 mod.
	Ke4	Kc6, KxP	Qf4
	Ke6	Qg8+, Ke7	Rg7
		Kf5	Qg4 mod.

44) Key — Rd5

If	KxN:	2. Nc7+, Kb7:		3. Rb5 ideal
				echo
			Kb8	Rb5 ideal
				echo
			Kb6	Rb5 ideal
				echo

45) Key — Be5, Thr. Qd4

If	PxB:	2. Qb4, Pe4:	3. Qc5
	KxB	Kc5, Pf5	Qd4
	Pf5	Qd4	

Strategic sacrifice to attain self-blocks.

46) Try: Na6? Kd3?
The unsuccessful try echoes the actual play.
Key — Ne6

If	Kd3:	2. Qe1, Pc1(Q):	3. Nb4
	Kb3	eNd4, Ka2	Nb4

47) Key — Qg7

If	Kd6:	2. Nb5+, Ke6:		3. Nd4
	Kb6	Nb5,	Ka5	Qa7
	Kc6	Pc5,	KxP	Qc7
	KxP	Qd4,	Kb3	Qb4

48) Key — Kd7

Ke4 (forced): 2. Rd5, KxR: 3. Qd4

Picturesque mate.

Slaughter Model (Sideboard)

49) Key — Nd7

KxN (forced): 2. Re8, KxR: 3. Bc6

More than one piece is sacrificed to achieve the objective. All action here is forced. It is interesting that there are no cooks or alternatives.

50) Key — Nh3

Kc5 (forced):	2. Nf4,	Kb4:	3. Nd3
		Kc6	Qd5
		Pb4	Qd5

the Knight must make which will prevent escape of Black King. It is remarkable that the Queen cannot prevent the Black King's escape, and therein lies the ingenuity of this portrayal of the roundabout trip of the Knight.

51) Key — Qf1 Thr. Qe4

If NxB: 2. Qc4+, Ka5: 3. Bd2
Ka3 Bc1 model
Ka3 Qc4, Kb2 Qc1 model
NxB Bc1 model
Pb5 Qa1, Kb4 Bc7
Ka5 Bd2, Ka4 Qa6

52) Tries: 1. e8Q+ Kh7! 1. d8Q Kf5!
1. e8B+ Kf5! If 2. d8Q Ke4!
Key — Pd8 (R)

If Kh7: 2. Pe8(B), Kg8: 3. Bg6
Kh5 Pe8(Q)+, Kg5 Rd5
Kf5 Pe8(Q), Kg5 Rd5
Kf7 Pe8(Q)

53) Key — Qa8

If Kh6: 2. Qh8+, Kg5: 3. Qh1, Kf5:
4. Qd5 (change of move)

If Pf5: 2. Qd8+, K any: 3. Qh8, Kg5:
4. Qh4

If Rg4ch: 2. Kc3, RxR: 3. Kb3 and
Black can't move without losing Rook

For example: Rd4: 4. Bc3 (pinning R)
Re4: 4. Bc3+ (forking R)

55) Key — Ke7

If Pa2: 2. Kd6
Pe4: 3. Kc5
Pe3: 4. Kb4
Pe2: 5. Re7
Pa1(Q): 6. RxP+
K any: 7. Re1+

56) de Musset finish with echo
Key — Nf4+

If Kh6 2. Nd6, Pd1(Q).: 3. Nf7 echo mod.
Kf7 Nd6, Kf8 Ng6
Kf5 Nd5, Pd1(Q) Ne3
Ke4 Nc3, Kd3

4. Nd1, Ke2: 5. Nd6, KxN: 6. Nc4 Wins

It must have required many trial and error efforts by the composer to arrange for these two Knights to prevent the Pawn from Queening. The forking and the last minute arrivals, and the two Knight model mates are beautiful, and we agree with Benko that this is the very poetry of chess.

SOLUTIONS: Merediths

57) Key — Qd2 Thr. Qh2

If QxB: 2. Qd4
Pg4 Qf4
Qe3 Nc4
QxQ Nc4 model

Note the way the Black Queen to defend is lured away from a vulnerable square she is protecting.

American Indian Theme

58) Key — Bf8 Thr. Qa1

If BxR: 2. BxQ
KxR Qa3 model
Nc2 QxN

In Loyd's own words, "The key withdraws a guarding piece to a remote square so as to attack a Black man which, in turn, threatens a White piece previously guarded by the key piece but now open to capture by the Black King. If the Black man captures the piece initially guarded, the key piece passes through the square vacated by the Black man and captures a second Black man giving mate." See No. 19.

59) Key — Ne3 Thr. Qc4 ch.

If Rb4: 2. QxP, KxfN: 3. Qh6)
KxeN Qc1) echoes
Rb2 ch. QxR, KxfN Qe5)
KxeN Qd4) echoes
KxN Qc4, KxN Bh6 mirror
Pc5 Qc3, KxN Qe5
R self-pin prevents check

Echo mates are picture mates which need not be models, but were highly esteemed in the Bohemian school. One or more pieces change their position so as to "reflect," or throw back from an opposite direction the image of the original mating position. If the King has changed his position from a Black to a White square, or vice versa, it is called a "Chameleon echo."

Roman Theme

60) Key — Qg7 Thr. QxP etc.

If	Be7:	2. Qb2, Bd6:	3. Qg2
	Kb7	QxP+, Ka6	Pa8(Q)

Note how the Black Bishop is lured into a square where it blocks its own Pawn, which might otherwise have defended at d5.

61) Key — Ke3

If	Bf7:	2. Qf6
	Nf7	Qf6
	Ng6	Qh5
	Bg6	Qf4
	Rf7	Qh5
	Rg8	Qf6
	KxP	Qe6

A very simple portrayal of the Grimshaw theme in which Black pieces, interfering with each other, remove their guards on squares on which White can mate.

62) Key— Bg2 Thr. Qh3

If	BxB:	2. Bh2
	RxB	Rf3
	KxB	Qh2
	Qg4	Qh2
	Qh4	Qf3
	QxR	Qg5

In the Grimshaw theme, Black interferes with his own action deliberately. The Nowotny theme is a White key which obliges Black to capture the key piece and in so doing shuts off otherwise guarded squares, as in the Grimshaw. Note the added attraction here of self-blocking twice by the Queen and that the final mate is a model mirror mate.

63) Key — Nd6

If	cRxN:	2. Qd2+, RxQ:	3. Bh6
	dRxN	Bh6+, RxB	Qd2
	Kg5	Qd2+, Kh4)	Qh6
	Ke3	Bh6+, Kf2	Ne4
		Kd4	Nf5

Note how in a Plachutta each of the capturing Rooks is lured off in the direction which leaves the remaining Rook defending the wrong line.

Annihilation Theme

64) Key — Bg2 Thr. Qa8

If	RxB:	2. Qa8,	Rg8:	3. Qh1
	Kg8	Re7+,	Kf8	Qf7
			Nd5	Qa8
			Pd5	Qa8
	Nd5	Qa8,	Re8	QxR
	RxP+	QxR+,	Kg8	Qg7

See No. 28.

65) Key — Rf3

If	KxR:	2. Ng5 model mate
	NxR	Qh7 echo mate
	BxR	Qb1 echo mate
	Pe5	Ng5
	Be2	RxB

66) Set 1 . . . . Qxc5+ : 2. Qxc5
Key — Qf4, waiting

If	Qxc5+ :	2. Bc4
	N random	Qh6
	Nc7	Nd7
	Ng7	Bd6
	Qd8	Ne6
	Qc6	Be6
	Qf5, etc.	Rxe8

Opposition Theme

67) Key — Ra8

If	Ra1:	2. Ba2, RxB:	3. Ba7
	RxP	Bb3, Ra2	Ba7
	Rc1	Bc4, Rd1	Bd6
	Rd1	Bd5, etc.	
	Re1	Be5, etc.	
	Rf1	Bf4, etc.	
	Rg1	Bg3, Rc1	Bc4
	Rh1	Bh2, Rc1	Bc4

See No. H-8.

Cross Checks

68) Key — Qa1, waiting

If	QxQ+	2. Pc3 Q drawn off
	QxB	QxB
	Qb2+	Bc3 B pinned
	QxP	QxB Q pinned
	BxB	QxQ B pinned
	Ba3	Pc3 Q pinned
	Bb2+	Pc3

Thematic Tries

69) Tries:

1. Nf1	2. Qa2
Nd1	Qc8
Nc2	Qa1
Nc4	Qa5
Nd5	Qe8
Nf5	Qd8
Ng4	Qb8

Key — Ng2 Thr. Nh4
Nd1

If	PxN:	2. Qe5	
	Kg3	Nh4	
	Nf2	Nh4	
		Nc1	

This dual between the White Knight and the Black Queen is known as "virtual play." It is an integral part of the theme although it does not take place in the actual solution.

Twins

70A)

Try: Qf2? Pb3!

Key — Be5

If	KxB:	2. Qg5, Kd6:	3. Rd4
	Pd6	Qd8, Kc5	Qa5
		KxB	Qg5
	Pb3	Qe1, any	Qa5
	Kc5	RxP, Kd5	Qd4

70B) Try: Be5? Pf1(Q)!

Key — QxP

If	Kc4:	2. Ba1, Kd3:	3. Rd4
		Kb3	Qb2
		Kb5	Qb6
		Kd5	Qd4

Star flight. See H-6

Kd6	Qf8, Kd5	Qc5
Pe5	Kf7, Kd6	Rg6
Pd6	Qa2	

71) Key — Rh3

Pb3 (forced): 2. Rh1, PxR: 3. Qxh1

72) Key — Qg3 Thr. Qh2 mate

If	BxQ:	2. NxB+, Kg1:	3. Be3
	Bg1	Qe1, R any	Ng3
		B any	Ng3
	Kg1	Qh2, KxN	Ba6

73) Key — Pc5

If	Ke6:	2. Bc4+, Pd5:	3. PxP en passant
	Pd6	PxP+, Ke6	Bc4
		Ke8	Bb5
	Ke8	Qf6, any	Bb5

74) Key — Qb8

If	RxQ:	2. Ne5,	Rg4:	3. Nf7
	Ba2	Qh2,	Pg3	KxP
	PxN	QxR,	B any	Qh8
	Bf5	Nf7+,	Kh7	Ng5

75) Key — Rd4

If	PxR:	2. Rc3
	Ra2+	Ra3
	Rb2	Rb3
	RxP	Rf2
	Rg8	Rg3
	Rh7	Rf7 etc.
	B any	Rb3

76) Key — Rb4 Thr. Rb5

If	KxR:	2. Qc4,	Ka5:	3. Qb5
	PxR	Qb5,	RxQ	Nc4 mod.
	Rb6	Qa6,	KxQ	Ra4 mod.
	Pc4	Nb7+,	KxR	Qb1

Smothered Mate

77)

Key — Bc6 Thr. Bg2 mate

If Re4: 2. BxR, PxB: 3. Kf1 Wins
Rb1: 2. Ke2, RxQ: 3. Bg2, KxB: 4. Nf4, Kg1: 5. Ke1, Pg2: 6. Ne2

Strictly speaking a smothered mate is only achieved when every single square adjacent to the Black King is occupied by one of his own pieces. However, the term is applied loosely when White has made a number of sacrifices, through which he encloses the Black King forcing self-blocks.

78) Key — Kh6

If Pg5: 2. Kg6, Pc2: 3. BxP, Kg8: 4. Bb3+, Kh8: 5. Ba2, Pb3: 6. BxP, Pg3: 7. PxP, Pg4: 8. Kg5 wins

If KxP(g6), Pc2: 2. BxP, Pb3: 3. BxP, Pg3 and White cannot capture without stalemate. The problem is based on the fact that a lone White Pawn cannot be Queened in a corner unless his lone Bishop can attack that corner square, or BK can be driven off so that it cannot guard this square.

79) Key — Bd5+

Black cannot take Bishop, or Re3

If	Kd4:	2. Rg1
	Bf1	3. Rg4+
	KxB	4. Rb4!
	Pe1(R)	5. Rb1
	RxR stalemate	
	R any	6. RxB draw

80A) Key — Rb4

If			
Nd2:	2. Nb7+,	KxN:	3. Rb6
Nd6	Nb3+,	KxN	Rb6

80B) Key — Bh5

If any: 2. Qf3, any: 3. Qg2 or g4

81A) Key — Qa1

If				
Pb6:	2. Qh8,	Kb7:	3. Qa8	Zigzag
Kc5	Qd4,	Kc6	Qd6	
Kd7	Qe5,	Kc8	Qe8	
Kb6	Qa3,	Kc6	Qd6	

81B) Key — Qh1 with exactly opposite moves.

82) Key — Bf2

If			
Pf3:	2. Kg3,	Pc3:	3. NxP
		Pb3	Nc3
		N any	Nc5
Pc3	Kh5,	Pf3	NxP

83) Key — Pd5

If			
Ba3, a1, c1:	2. QxB,	Qc7-e7:	3. Ng6
		Qg1-g5	Nf7
		Qf7-g6	NxQ
		Rc6-h6	Nf7
		Rf1-f8	Ng6
		QxfR	Ng6
		QxhR	Nf7

Note that in each of these mates, Black is doubly pinned by the Rooks and the distant Bishop.

84A) Key — Kf3

If			
Pg1(N):	2. Kf2,	Nf3:	3. BxN
Pg1(Q)	Nf2,	QxN	KxQ

84B) Key — Bc6

If		
PxB:	2. Kc8, P any:	3. Nc7

85A) Key — Ne6

If			
Kf3:	2. Qg1,	Ke2:	3. Nd4
Kf1	Nf4,	Ke1	Qg1
Kd1	Qf2,	Kc1	Qe1
Ke1	Qg1,	Ke2	Nd4

85B) Key — Kd1

If		
KxP:	2. Qb4, Ke3:	3. Qd2

86) Try: Bc6? BxP!
Key — Qc6 Thr. QxB

If		
Ne5:	2. Pc8(Q)	
Ng5	Bh6	
Nh4	Bg7	
Nh2	Bg7	
Ng1	Nc2	
Ne1	Nc2	
Nd2	Nb1	
Nd4	Pd8(Q)	
BxQ	BxB	

87) Key — RxP

If				
Ke1:	2. Rb2,	Kf1:	3. Qf2	
Ke2	Rb2,	Kf3	Qf2	
Ke3	Rb2,	Kf3	Qf2	
Kg3	Rb2,	Kf4	Qf2	
Kg2	Rb2,	Kg3	Qe3	
Kg1	Rb2,	Kh1	Be4	
Kf1	Rb2,	Kd1	Qg1	
Pe4	Rb2,	Kg3	Qe3	

The weakness here is that White's second move against every defense of Black is the same — Rb2. A construction is more artistic when White is obliged to adopt a different procedure against each defense of Black. For maximum tasks in which this is accomplished, see Forsyth in preceding problem.

88) Key — Kc5

Bg1 forced: 2. Kb6, Bh2 forced: 3. Ka7, Bg1: 4. Ka8 changing the tempo.

If fB any: 2. BxR

The WK must visit a White square to "change the move" (tempo), or he will have to capture the P at h4 on the wrong move of the BB which will protect the BN. a8 is the only White square the WK can visit without being checked, which would break the logjam.

89) Key — Qa8

Thematic Play

If			
Be5:	2. Qh8,	Bf5:	3. Qh1
Na5:	QxN,	Pb5	Qa8
(Thr. Ch.)	(Th. RxP)		

echo mates at extremities of diagonal h1-a8

PxR:	QxP,	Be5:	Qb1
	(Th. QxN)		
Bc7:	Qh8,	Be5	QxB

echo mates at extremities of diagonal b1-h7

Other Variations

If			
Bd6:	2. BxB,	any:	3. Ng3
Be5	Qh8,	BxQ	Ng3
	Qh8,	NxB	Qxe5B
	Qh8,	Bg8	Bg6
Bc7	Qh8,	NxB	Qd4
Bf4	PxB,	PxR	Ng3
Bg3	NxB		
Bh2	RxB		
Ne5	Ng3		
Nd4	QxP ch.		

Loosely defined, the "grab theme" is the necessary capture of a Black piece, wherever it may retreat, in such manner that White may mate on the next move.

90A) Key — Na1

If	BxP:	2. Nb3, KxR:	3. Nd2 mod. echo*
		BxR	Nc5
	Ba2)	Bg2, any	Rf4
	Ne3	RxN, Kd4	Nc2
	B any	Nb3, B any	Nd2
		Ne3	RxN

90B) Key — Pf6 Thr. Bf5

If	BxP:	2. Bf5, KxR:	3. Ne1 Mod. echo*
	Ne7	PxN, BxP	Re3

90C) Key — NxP Thr. Ne6

If	BxP:	2. Ne6, KxR:	3. Ng5 Mod. echo*
		BxR	Nc5
	PxN	Rf4, NxR	Nf6
	Ne3	RxN, KxN	RxP (e5)
	Pc2	Ne6, Pc1 (Q)	Nc5
		BxP	Ng5

**See Chapter II, Diagram C for this triple echo model.*

91) Try: Nb6? Na5! Nb4? Nc5! Ne3? Na5! Nf4? Nc5! NxP? Rd2! Key — Rf4 Thr. Rf5

If	PxR:	2. BxP
	Nd6	QxB
	Nd4	PxN
	RxB	NxR
	Ne3	Re4
	QxP	QxB

92) Key — RxP ch.

If	PxR:	2. Nd3, PxN:	3. Qa4
		Nf4	Nc5
		RxN	Ng3
		Rd8	BxP
	Kf4	Re7, any	Nd5
	Kd4	Bb2+, Pc3	QxP
	KxR	Qe6+, Kd4	Qe3
		Kf4	Nd5

93) Key — Ne6 Thr. e4Nc5

If	Qc7:	2. NxQ
	QxN	Qd3
	NxN	RxQ
	Nf6	RxR
	KxN	Ng5
	h4RxR	NxP
	Bb1	Qc4
	e5RxR	Nf6

94) Try: Ba2? Rb7!
" Bc4? Nb7!
" Bf7? Be6!
" Be4? Nf4!
" Bf3? Nb7!
" Nf4? Rb2!

Key — Bc6, waiting

If	B any	2. Qh8
	R any	Rc4
	N5 any	Re4
	Pd5	Be5
	h3N any	Bf2

95) Key — Nf7, Thr. 2. Ng5+: 3. Qd4

If	N any:	2. Qe5+, RxQ:	3. Nd6
		BxQ	Ng5
	Kd5	Nd8+, Be6	Qd4
		Kd6	Qe7
		Ke4	Qd4
	Be6	Qd4+, Kf5	Ne7
	Kf4	Nd6+, Kg5	Ne4
		Rf5	Qh6
	Kf5	Nd6+, Kg5	Ne4

96) Key — Re1, waiting

If	BxP:	2. Rd4+, BxR	3. Pe4
		KxR	Qc4
	Pc1 (Q)	RxQ, Ke4	Qe6
		Bd6	Qc4
	Nf6	RxB, Ne4	Rf5
	Be5	Rg5, any	RxB

97) Key — Na5 Thr. 2. Qc4, RxQ: 3. Nb3

If	Pb5:	2. QxR, KxQ:	3. Nc6 mod.
	RxN	Qf4, Kc5	QxR
	Rb5	Qf4, Kc5	Qd6
	Rd5	Qf4, Kc5	QxR

98) Key — Nc8 Thr. QxP

If	Pf5:	2. Qb6 waiting, PxQ:	3. BxB
		BxB	QxP
		PxN	Qf6
		Pe3	Qd4
		Pf2	QxfP
	Kf5	Ne7+, Kf4	QxP
	Pe3	Qc4+, Kf5	Ne7

Gives a flight square and Queen offers herself in an interesting second waiting move.

99) Key — Bh6 No threat

If	Qa8:	2. QxQ, BxR:	3. Qh8
		Kd4	Bg7
		BxN	RxB
	Qb7	QxQ, BxR	Qg7

Qc6	QxQ, Kd4	Qc4
Qd5	QxQ, BxR	Qe5
Qe4	QxQ, "	"
Qf3	QxQ, "	Qf6
QxQ	Bg7, Kd2	Pc3
QxP	Qc6, KxB	QxQ
Q any	Qc6+	
Qg5	BXQ, B any	Qa1
	Kd4	Bf5
Be2	Qa1	

100) Key — Bh8 Thr. Qc3

If	Ke3	2. Qg7, Kf3	3. Qg3
		Kd3	Qc3
	Kc4	Nc3, Kc5	Qb5
		Kd3	Qe2
	Pe3	Qd4+, Kc2	Qc3

101) Key — QxP+

If	KxQ	2. RxP,	any:	3. Ra6
	Kb5	Re5+,	Kc4	Rc5 echo
			Kc6	Qd6 echo
	Kc4	Rc7+,	Kb5	Rc5 echo
			Kd5	Qd6 echo

102) Try: Qe4? RxP!
Key — Qc4 Threats 6.

If	RxP:	2. Bc6
	Nd8	Qc8
	PxB	Qc7
	RxN	Qc6
	NxN	Qe6
	Nc5	Qf7

It is quite accurate, and all mates are White's only reply.

103) Tries:
1. Re2+, Kf1? Kf3? Kh3! 1. Rf4? Kf3!

Key — Bh7

If	KxN:	2. Re2,	Kg1:	3. Rd1
	Kg1	Rg4+,	Kf1	Bd3
	Kf3	Be4+,	Kf4 or g4	Bg2
			Ke2 or e3	Bg2
	Kh3	Be4,	Kg4	Bg2
	Kf1	Be4,	Ke1 or e2	Bg2
			Kg1,	Rd1

Five echo mates, two of them models and three of them examples of the Indian theme. We did not know at the time that Otto Wurzburg had composed he following: (Forsyth):

-8-1k6-1N6-4R3-3RK3-1B6-8-8 - Mate in 3. Key — Na8.

Is this matrix a familiar enough setting that, like the Indian theme, it needs no acknowledgement? Is this an anticipation?

104) Key — Rg3 Thr. Qc1+

If	Bc3:	2. Qc1+,	Be1:	3. Qc4
			Ke2	Re3
	Bd2	QxB,	any	Qd1
	Be1	Qb5,	Pc4	QxP

105) Key — Na4

If	Qe2:	2. BxQ,	PxP	3. Qh1
			Kd5	Bf3
				echo
	Qh8	QxQ,	P any	Qh1
			Kd5	Bg2
	PxP	QxQ,	Pa1 (Q)	Qg2
			Kd5	Bg2
				echo
	Qg7	QxQ,	P any	Qg2
			Kd5	Bg2
	Qc3	QxQ,	P any	Qf3
			Kd5	Bg2
				echo
	Qf6	QxQ,	P any	Qf3
			Kd5	Bg2
	Qd4	QxQ,	P any	Qe4
				echo
	Qd5	QxQ,	P any	Qe4
	QxQ	Bg2,	Kb5	Rb8
	Kd5	QxQ,	any	Bg2
	Q any	Rc8,	Kd5	Nb6

The key gives and takes a flight square, allowing three additional checks to WK.

106) Try: R(g6) Nc4 defends
Key — Rf7

If	NxR:	2. Nf3+,	Ke4:	3. Rc4
	Nc6	NxN,	Kd5	Rd7
	Nf3	NxN,	Ke4	Rc4
	Nc4	Rf5,	Na5	Rd5
			Nb6	Nc6

107) Key — Rd1

If	Kb2:	2. Qh8
	Bf8	Qa1
If	1. QxB stalemate	

108) Key — Qh1

Ka2 forced:	2. Qa8+,	Kb1:	3. Qa1
		Kb3	Qa4

109) Key — Nb1

If	KxN:	2. Bd5
	RxN	Pc4
	RxR	Bd5
	Rd5	BxR
	Re5	Be4
	Rf5	Bf3 etc.

110) Key — Qd7 Thr. 2. Nf7+ 3. Qh3

If	Nf5:	2. Nf7+,	Kh5:	3. Qd1 mod.
	Kg5	Qg4,	Kf6	Nd7
			Kh6	Nf7
	Pg5	Qg7+,	Kh5	Qh7
	Nh5	Nf7 short mate		

111) Key — Qa3 Thr. Qa7

If	Bb7:	2. Qa7, BxQ:	3. RxP
		KxP	Qb7
		bB any	QxgB
	Bc6	Qc5, etc.	
	Bd5	Qc5, etc.	
	Be4	Qe3, etc.	
	Bf3	QxB waiting	
	Bg2	RxP, BxR	Nf2
		NxR	Nf2

112) Tries: any move of the dN
Key — Bf4 Thr. Re5. 3. Re6

If	BxB:	2. Nf2, KxR:	3. Ne4 mod.
		BxR	Ng4
	Nc6	BxB, NxN	Be5
	Nc4	Re5, NxR	Bg5
	N any	BxB, any	Be5

Hidden threat because the blocking B makes it possible. The dual between the WN and the BN which prevents the former reaching a checking position is interesting when it turns out that the innocent N at h3 actually does the work.

113) Try: Qe5, Nf6: 2. Nh6, QxP defends
QxN, Qh2 "
Key — Qc3

If	QxQ:	2. Bg6, Rh2:	3. RxR
	RxQ	Nd6, NxN	BxQ
	NxQ	Nh6 any	NxP
	Rd4	Nd6, NxN	BxQ
		RxN	Rg8
		any	NxP
	Nf6	Nh6 any	NxP
	Pf6	NxN, BxN	Rg8
		BxR	Ng6
	Qh2	Rg8, KxB	Qh8

SOLUTIONS: Modern Trends

Nos. M-1 — M-18

M-1) Key — Rg5, threat 2. Rf5

If	Bd3	2. Qf4 (not Qf2, Qe3, or Qe4)
	6Nd5	2. Qe4 (not Qf2, Qf4, or Qe3)
	4Nd5	2. Qf2 (not Qe4, Qe3, or Qf4)
	Nd3	2. Qe3 (not Qe4, Qf2, or Qf4)

M-2) Key — Qd7, threat 2. Qf5

If	Nxd7	2. Rg3
	Nf7+	2. Qxf7
	Ng6	2. Qh3
	Ng4	2. Qd5
	Nd3	2. Qxd3
	Nc4	2. Qd1
	Nxc6+	2. Qxc6
	Kf4	2. Qf7

M-3) Key — Nd8, threat 2. Rxd5

If	eN random	2. Nf3
	Nd6	2. Nc6
	Ng5	2. Rf5
	Nd2	2. Nxd3
	dN random	2. Nc6
	Nf4	2. Nf3
	Ne7	2. Qe6
	Nb4	2. Pxe8(Q)

M-4) Key — Be3, waiting

N random	2. Qxf4
Nxe3	2. Nd2
1R random	2. Qe2
1Rxe3	2. Qf1 (not Nd2)
5R random	2. Qe4
5Rxe3	2. Bh5 (not Nd2)
B random	2. Rxg3
Bxe3	2. Qg4 (not Nd2)

M-5) Key — Pg7, waiting

If B random on line h4 . . . d8	2. Qd4
Bd8+	2. Rxd8
B random on line c3 . . . g7	2. Rd8
Be5	2. Pg8(Q)
Q random on rank	2. Pg8(Q)
Qa2+	2. Bxa2
Q random on file	2. Ba2
Qe4	2. Qd6
N random	2. Qd6
Ne5	2. Qd4

Additional corrections not related to the cyclical correction theme are 1 . . . Nxc5, 2. Rxc5, and 1 . . . Nxf4, 2. Nxf4

M-6) Key — Rf4, threat 2. Qd4

If dN random 2. Ne4
dNc4 2. Ne2 (not Qd3)
eN random 2. Nd5
eNc4 2. Qd3 (not Ne2)
Re4 2. Nxe4 (not Nd5)
Rd5 2. Nxd5 (not Ne4)
Re8+ 2. Nxe8
Rh5+ 2. Nxh5

A problem's construction should be measured not merely by how much force is on the board, but by a comparison to the amount of thematic content. The problems in this chapter have been chosen for their overall merit.

M-7) Tries:

1. fR random?, Qd6!
1. fRf4?, Pxh3! 2. eRg4?
1. fRe5?, Ra6! 2. 4Re6?
1. Rd5?, Be8! 2. Bb3?
1. Rf6?, Pxf6!
1. eR random?, Qd6!
1. eRf4?, Pf2! 2. 5Rf3?
1. eRe5? Rd7! 2. fRd5?
1. Re6?, Bb5! 2. Bb3?

Key — Rd4! Qd6 2. Rf6

In chess literature, tries are frequently shown with question marks as in the play here given, and the Black move defeating the try is followed by an exclamation point. A mate avoided also is often followed by a question mark.

M-8) Try: 1. Bc6?, threat 2. Nf3
Qxh2 2. Bd4
Pf3 2. Bg3
Qxf2!

Try: 1. Bd5?, threat 2. Qe6
Nc7 2. Nf3
Nd4 2. Pxd4 (Nf3?)
Kxd5 2. Qf5
Pf3!

Key — Be4, threat 2. Qf5
Ng3 2. Nf3
Nd4 2 Pxd4 (Nf3?)
Kxe4 2. Qe6
Pd5 2. Qxd5

M-9) Set play: 1. Qxe5+ 2. Bxe5
1. Qh5+ 2. Nf7 (Ng6?)
1. Qb5+ 2. Nc6 (Nd7?)

Key — Nc5, threat 2. Ne6
Qxe5+ 2. Ne6
Qh5+ 2. Ng6 (Nf7?)
Qb5+ 2. eNd7 (Nc6?)
Qxd2 2. Nc4 (Ng4?)
Qg4 2. Nc6 and Nf3

M-10) Set play:

1- Qf6 or Nd5 2. Qe5 (Qd6?)
1- Qf5 2. Qd6 (Qe5?)

Try:

1. Qc4?, threat 2. Pe5
Qf6 or Ne6 2. Qc1 (Qxc7?)
Qf5 2. Qxc7 (Qc1?)
Nb5!

Key — Qb3, threat 2. Pg3
Qf6 2. Qe3 (Qg3? Qf3?)
Qf5 2. Qg3 (Qe3? Qf3?)
Nd5 2. Qf3 (Qg3? Qe3?)

The solution has three-way dual avoidance; a random unpin of the White Queen would allow three mates.

M-11) Set play: 1- Pg6 2. Qxe7
1- Pe6 2. Rxc7
1- Pc6 2. Bb6
1- Pg5 2. Qc1

Key — Nd6, threat 2. Nb7
Kxd6 2. Qxe7
ePxd6 2. Rxc7
cPxd6 2. Bb6
Qxd6 2. Qc1

M-12) Set play:

1- Be5 2. Nf5
1- Ne3 2. Qxg7
1- Rxe4 2. Nf3
1- Bxe4 2. Nb3 (Nf3?)
1- Pxe4 2. Rc4 (Nf3?)

Key — Nc4, threat 2. Qxd5
Be5 2. Qxe5
Ne3 2. Qxe3
Rxe4 2. Nf5 (Qxg7?)
Bxe4 2. Qxg7 (Nf5?)
Pxe4 2. Qd8 (Nf5? Qxg7?)
Pxc4 2. Rxe4
Kxe4 2. Qxh4

M-13) Set play: 1- Nd4 2. Ng4
1- Nf4 2. Qh8
1- Nf6 2. Rg5

Key — Qf2, threat 2. Ng4
Kd4 2. Nf5 (Nc2?)
Kf4 2. Nd5 (Ng2?)
Kf6 2. Nd5 (Ng4?)

The thread connecting the set and the post-key variations is that the Black moves are to the same three squares. In the solutions the reader will notice the repeated avoidance of White line closings on the mating move.

M-14) Set play: 1- Qxd5 2. Ng7 (Bh3?)
1-Nxd5 2. Bh3 (Ng7?)

Key — Ne5, threat 2. Qf7
Qxd5 2. Bh3 (Ng7?)
Nxd5 2. Ng7 (Bh3?)

M-15) Set play: 1- Pc3 2. Qe4
1- Pc1 (Q) 2. Ng2
1- Nh2 2. Qd4
Key — Nd2, threat 2. Nf1
Pc3 2. Qd4
Pc1 (Q) 2. Qe4
Nh2 2. Ng2

M-16) Key — Qa4, threat 2. Qxc4

Ba5	2. Qc2+, Pd3	3. Rxe3
Ne5	2. Rxe3+, Pxe3	3. Nc3
Rxh6	2. Nc3+, Pxc3	3. Qc2
Qxh6	2. Qc2+, Pd3	3. Nc3
Nc5	2. Nc3+, Pxc3	3. Rxe3
Rxc6	2. Rxe3+, Pxe3	3. Qc2
R(P)xf3	2. Bd3+	

M-17) Tries: 1. Bc5? Nb5!
1. Be5? Ne6!
1. Bxe3? Pf2!
Key — Rg5, (waiting)

If Rb5: 2. Bc5
Re6 Be5
Bf2 Bxe3
Nb6 Bxb6
Pb3 cPxb3
Re7 Pxe7

Black's replies are too numerous to list. The interested solver should be able to find them and White's mating moves.

M-18) Try: 1. Qb1?, threat 2. Qa2+
fRf4 2. Qe4+
gRf4 2. Qf5+
Pxc5 2. Rd7+
Rc4!
Key — Nd7, threat 2. Nxb6+

fRf4	2. Rd4+, Rxd4	3. Qf5
gRf4	2. hNf6+, Rxf6	3. Qe4
Rg6	2. Rc6	
Ke6	2. Re4+	

The White second moves and mating moves are rearranged in a perfect pattern.

SOLUTIONS: Hall of Fame

Nos. H-1 — H-18

H-1) Key — Nh5+
RxN forced: 2. RxN+, KxR forced:
3. Re6 model mate

H-2) Key — Rd2 Thr. Nf3
If NxR: 2. Nc3, Nf3+: 3. NxN

Indian Theme

H-3) Key — Bc1
Pb4 forced: 2. Rd2, Kf4: 3. Rd4

Note that the Bishop must cross a critical square, in this case d2 on which the Rook must move to prevent the stalemate of Black. After Black moves into the unguarded square, White reveals that it is an ambush, exposing the battery and, at the same time, protecting the unguarded square g4 with his Rook.

Bristol Theme

H-4) Key — Rh1 Thr.: 2. Qb1: 3. Qb4
If Bd7 or e8: 2. Qb1, Bb5: 3. Qg1

Note that the piece which clears the way plays no part whatever in the action in this theme, but simply makes way for a piece that can be effective on the critical square, in this case g1. Note also that the mating piece follows along the same line and in the same direction as the key piece.

Organ Pipe Theme

H-5)
Key — Qa5 waiting

If	Bb7:	2. Nf5	If	Re7:	2. Qb4
	Bd7	Qd5		Re6	Nf5
	Be6	Qe5		Re5	QxR
	Bf5	NxB		Bc5	Qa1
	Rd7	Nf5		Bd6	Qd5
	Rd6	Qb4		Be7	Qe5
	Rd5	QxR		Bg7	Qb4

H-6) Key — Ng4 discovered check

If	Kh1:	2. Qh2+, PxQ:	3. Nf2 mod.
	Kf3	Qc2, Pg2	Qd3
	Kh3	Nh2, PxN	Qh8
		Pf3	Rh8
	Kf1	Ra8, any	Ra1

Enough said!

H-7) Key — Pb4
If Rc5+: 2. PxR, Pa2: 3. Pc6, Bc7:
4. PxP, any: 5. PxN(Q)
Rc6 2. Rd5, Rh6+: 3. KxR, Bg5+
4. Kh5, any 5. Rd1
Rc4 2. Rd5, Rh4+: 3. PxR, BxP:
4. Rd1+, Be1: 5. RxB

If Rd5 on the first move, then Rc5 pins this Rook necessary for a mate prior to five moves. The Pawn to b4 prevents this pin

H-8) Set play:

1 . . . Ph6: 2. Ng6, Kh7: 3. Pf8(N)
1 . . . Bb2 Qc2, Pg6 Q&B
1 . . . Be5 Qe4, any Qh7
Key — Qf1 Thr. 2. Qb1: 3. Qh7

If Pg3: 2. Ng6, PxN : 3. Qh3
Bb2 Qb1, Pg6 QxB
any Qh7
Bc3 Qd3, etc.
Bd4 Qd3, etc.
Be5 Qf5, etc.
Bf6 Qf5, etc.

Called "The Love Chase" because the Queen must hug the Bishop closely at every possible station as he is pursued along his diagonal.

H-9A) Key — Qa8

If Pe4: 2. Qa3, Ke5: 3. Qd6
Pe3 QxP
Pg3 QxP
Pg3 Qg2, any QxP(g3)

H-9B) Key — Qg1

If Pd4: 2. Qh1, Ke3: 3. Qe1
Pf3 Qf2

H-9C) Key — Qh4

If Pf6: 2. Qh6
Ph5 Kg8

H-10) Key — Bh3 threatening Qg4, lining the Queen up in front of, rather than behind, the Bishop.

If K any: 2. Qg4, Kb7: 3. Qc8
Kd8 Qd7 mod.
Pa5 Qa6, KxQ Bc8 mod.

H-11) Key — PxP *en passant* at f6. A study will reveal Black's last move must have been either Pd5 or Pf5, but the Pawn at d7 must have moved previously, which permits f6 capture *en passant*. The Black Bishop could not have been captured at its starting point c8 and must have passed through the square d7 because an analysis shows that it had to be captured by one of the White Pawns. To be stationed as they are, these Pawns must have made a total of ten captures — three Black Pawns and all seven Black pieces. If Pawn takes either Knight, 2. Pf7.

H-12) Key — Qf5, threat 2. Rd4

If Qd3: 2. Nd4
Nb5 Nc5
Nxd5 Qxf1
Ne2 Pd3
Ne4 any Rc5
Qxd2+ Nxd2
Qxb3 Bxb3

H-13) Tries: Pd7? Nc6
Rb4? Nc5
Bb4? Nc5

Set: 1 . . . Nxc6 2. Rxd7
1 . . . Pxc6 Rd7

Key — Rc8, waiting

If Pd6: 2. Pe6
Pxc6 Rd8
Pe6 Qe4
Pxe5 Qxd7
(4b) N random Pe6
Nxc6 Nc7
(3b) N random Ra5
Nc5 Nxb4
Nd4 Nf4
R random Be4
Rd4 Nc3
Pc3 Bxb3

H-14) Key — Nc2, threat 2. Nd6+

If Qc5: 2. Nd6+, Kxd5: 3. Nb4
Rxb5 PxfP, Kxd5 Nb4
Kxd5 Qb7+, Qc6 Nd6

H-15) Tries: 1. Rd1? Qd2!
Rd6? Qd4!
Rd8? Qf2!

Key — Rd7 threat 2. Qf4

If Qd4: 2. Nd6
Qe5 Nc5
Qf2 or Qh8+ Nd8
Rd4 Re7
Bf2 Qxh1
Bf3 Qd3
Qxb7+ Bxb7

Unpinning, interference, and self-block strategy even in minor variations.

H-16) Key — eRe8, Qa7+: 2. gNe7 (threat)

If Qxb2+: 2. cNe5
Qxe6 Nb4 (cNe5?)
Rf3 Nf4
Qd5 gNe5
Kd5 Na5
Kd3 gNe5

Seven battery mates, each of individual interest. Note Black's defense Qxe6 which pins the BQ in such a way that White must be careful not to unpin it by gNe7 or cNe5.

H-17) Key — Bb1, waiting

If B random 2. Rxd5
Bxa5 Nxd4
Bc5 or Ba7 Nc7
Nxa5 Nd6
Nc5 Nc3
Nd6 Nf8
Nd8 Pxh6
Rc5 Nxc5
Rxb5 Rf5+
Pd3 Qb4+
Pxg5 hRxg5
Rg3, 2, 1 Rh4+

See next Page

White's third moves are not given because of the tremendous number of variations. The final mates are left to the solver.

The three bent lines are d5 . . a5 . . a8 . . d5 . . d8 . . and g4 . . g8 . . a8. In the above list of variations the Black moves 1 . . . Bxa5 through 1 . . . Nd8 are the six thematic ones, but all of the play in this problem is of interest.

H-18) Key — Nd5

If		
	Bxd5:	2. Bd7
	Rxd5	Bf7
	Rxf6	Bd7
	Nxf6	Bf7
	Bxe5	Pf7
	Nxe5	Nc7
	Nxe6	Pf7
	Qxe6	Nc7

Only four mating moves, but eight distinct models because of differences in White guards.

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